Journal of Sukṛtīndra Oriental Research Institute

October 2005 • Vol. 7 • No. 1





यज्ञं दधे सरस्वती

SUKṚTĪNDRA ORIENTAL RESEARCH INSTITUTE
(Research Centre recognised by the University of Kerala and Mahatma Gandhi University.)
Kuthapady, Thammanam, Kochi-682 032, Kerala, India.

Sukṛtīndra Oriental Research Institute

Kuthapady, Thammanaṁ, Kochi - 682 032, Kerala, India

Founded and patronised by

H.H. Srimad Sudhindra Tirtha Swami,

Head, Kasi Math Sansthan

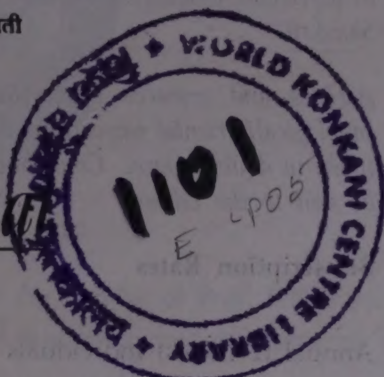
Activities:

1. Research projects
2. Guiding research leading to Ph.D. degree in Sanskrit
3. Conducting Seminars in Oriental Subjects
4. Offering short-term courses in
   i. Vāstuvidyā
   ii. Foundation Course in Sanskrit
   iil. Jyotisha
5. Publishing Books and Research Journal.
   Publications so far:
   i. *Cultural History from Kūrma Purāṇa*
   ii. *Śrīmat Sunīti Bhāgavatam*
   iii. *Khaṇḍanatrayam*
   iv. *A Catalogue of Sanskrit Manuscripts Vol. I*
   v. *Santuṣṭa Jīvitam* (Happy Life) a booklet in Malayalam (Discourse by H.H. Srimad Sudhindra Tirtha Swamiji)
   vi. *Vaiṣṇavaṁ (Malayalam)*
   vii. *Konkani Baraitana* (A Hand book for writers in Konkani)
   viii. *Chintan Anuchintan* (Anthology of articles comparing Hindi and Konkani)
   ix. *The Konkani Language : Historical and Linguistic Perspectives* (English)
   x. *Konkani Kavyamanjari* (An Anthology of Modern Konkani Poetry)
   xi. *Socio-Cultural Background of the Gowda Saraswat Brahmin Community As Reflected in the Konkani Proverbs* (English & Konkani)
   xii. *Sree Venkateśa Suprabhat* (Sanskrit original with Konkani translation)
   xiii. *Surabharatiprakasam* - Sanskrit Self Instructor (in Malayalam)
   xiv. *Sastravadavali* Vol. I (Malayalam)
   xv. *Historical Background of the Konkani Language with Special Reference to Its Relationship with Sanskrit and Prakrit - Phonological Study.*

The **Library** of the Institute contains a number of rare books and a collection of Sanskrit manuscripts (palm leaf) on various subjects.

Cover Picture : 'Siva Nataraja'. Source : *Indian Sculpture* Published by Hamlyn - 1962.





Journal of Sukṛtīndra Oriental Research Institute

October 2005
Vol. 7 • No. 1

SUKṚTĪNDRA ORIENTAL RESEARCH INSTITUTE
(Research Centre recognised by the University of Kerala and Mahatma Gandhi University)
Kuthapady, Thammanam, Kochi - 682 032, Kerala, India

Journal of Sukṛtīndra Oriental Research Institute

Editor : Dr. V. Nithyanantha Bhat

***Journal of Sukṛtīndra Oriental Research Institute** is published twice a year (October and April). It aims to promote studies in Oriental learning, in particular Indological subjects. The journal is published in English and Sanskrit.*

Articles and research papers (original and unpublished) on topics of Indological/Oriental importance are invited. Manuscripts should be neatly typed in double space. Contributions to the Journal (2 copies each) should be sent to the Editor.

Subscription Rates

	India	Else where
Annual (2 issues) Individuals	Rs. 150	US $ 15
Annual (2 issues) Institutions	Rs. 200	US $ 20
Life (Non-Recurring) Individuals only (15 years)	Rs. 2500	US $ 250
Single copy (individuals)	Rs. 75	US $ 8
" (institutions)	Rs. 100	US $ 10

US $ 6 a year should be added towards air-mail surcharge.

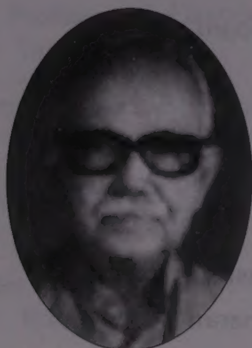
Subscription amount may be sent by D.D. or M.O.

Send your subscriptions / articles / orders to:

Editor,
Journal of Sukṛtīndra Oriental Research Institute,
Kuthapady, Thammanam,
Cochin - 682 032, Kerala, India.
Phone : 0484-2349563
E-mail : sukrtindra_ori@yahoo.co.uk
Website : www.sukrtindraoriental.org

Copies are also available online at www.paicoindia.com

HOMAGE TO A GREAT TEACHER



Prof. R.K. Rao

We express our deep grief at the demise of Prof. R.K. Rao, a great teacher, who was a source of inspiration and guidance for us.

Freedom fighter and a true Gandhian, Prof. Rao was an eminent Professor of Hindi. He contributed much for popularising the Konkani Language. He founded a Konkani Language Institute at Kochi. He has authored several books. He received the Kendra Sahitya Akademi Award for his translation of 'Randidangazhi' a famous novel by an eminent Malayalam novelist Sri. Thakazhi Sivasankara Pillai. It was only because of Prof. Rao's support and encouragement that a School of Konkani Studies was established at this Institute. He was magnanimous enough to donate a major part of his collection of books to this Institute. He guided us as a Member of the Advisory Board of the School and also as the Member of the Editorial Advisory Board of this Journal.

We pay our respectful homage to our great teacher and pray God that his soul may rest in everlasting peace.

Dr. V. Nithyanantha Bhat
Hon. Director & Editor
For Sukṛtīndra Oriental Research Institute

Kochi - 32
15-10-2005

Views expressed in the articles are those of the authors and not necessarily those of the publishers.

Our Contributors

Dr. K.P. Rajappan : Retd. Professor of Electronics, Indian Institute of Technology, Chennai, Tamil Nadu.

Dr. R.N. Aralikatti : Well-known Sanskrit Scholar; Recipient of President's Certificate of Honour for his contribution to Sanskrit.

Dr. C.A. Shaila : Sr. Lecturer, Dept. of Sanskrit, University of Kerala, Thiruvananthapuram.

Dr. B. Chandrika : Reader, Dept. of Vedanta, Sree Sankaracharya University of Sanskrit, Kalady, Kerala.

Dr. Sreekala M. Nair : Sr. Lecturer, Dept. of Philosophy, Sree Sankaracharya University of Sanskrit, Kalady, Kerala.

Ms. Lima Antony : Lecturer in English, St. Xavier's College, Aluva. Research Scholar in English.

Dr. P.V. Bhagyalakshmi : Guest Lecturer, Sree Sankaracharya University of Sanskrit Regional Centre, Ettumanoor.

Prof. R. Vasudevan Potti : Hon. Professor of Sanskrit, Sukrtindra Oriental Research Institute. Recipient of President's Certificate of Honour.

Dr. V.K. Shylaja : Reader in Sanskrit, Rashtriya Sanskrit Sansthan, Guruvayur.

Prof. N. Swarnalatha : Retd. Professor of Sanskrit.

Dr. P.G. Srinivasan : Reader in Vyakarana, Rashtriya Sanskrit Sansthan, Guruvayur.

Dr. K.H. Subramanian : Retd. Professor of Sanskrit. Former Registrar, Kannur University, Kannur, Kerala.

Dr. G. Gangadharan Nair : Professor & Head, Dept. of Sanskrit Vyakarana, Sree Sankaracharya University of Sanskrit,

Dr. L. Suneetha Bai : Retd. Professor of Hindi. At present, Hon. Director, School of Konkani Studies, Sukṛtīndra Oriental Research Institute.

Contents

Consciousness and Modern Science

Dr. K.P. Rajappan

The leading modern scientists have come to a general conclusion that reality, which underlines the worlds of both sense and science and in which both are imbedded,is essentially the subjective mind. Eddington[1] goes a step further and specifically calls it "the mind stuff which is not altogether foreign to our consciousness, but is essentially continuous with it". Explaining this concept further Eddington[2] writes, "All through the physical world runs that unknown content, which must surely be the stuff of our consciousness. Here is a hint of aspects deep within the world of physicals and yet unattainable by methods of physics". Osborn[3] wrote: "In the ultimate analysis, all forms, bodies and mechanisms are modes of consciousness".

The study of consciousness received keen attention from ṛṣis of India over 4000 years ago. They seem to have undertaken their studies and very deep investigations in a scientific spirit with the object of arriving at the truth about Man and Nature.

The *Aitareya Upaniṣad*[4] establishes the spiritual character of the Absolute through a discussion of the nature of the Self of man and proclaims this truth in one of the

four Mahāvākyas – Prajñānaṁ Brahma – Brahman is pure consciousness.

The study of consciousness has been taken up in all earnestness in the west in recent times not only by psychologists and psychiatrists but also by physicists and biologists. In the last decade, a number of monographs and reports have been appearing on themes like states of consciousness, nature of human awareness, atomic physics and eastern mysticism, etc. Thus correlation of the ancient findings with modern science has already started.

Prof. Paul Davies[5] of London University, one of England's leading theoreticians and easily the most intriguing explicator of complex physical concepts says:

> The arguments deployed in the previous two chapters suggest that the mind, while not a 'thing' in the usual sense of an entity located at a place with a certain constitution, nevertheless has real existence as an abstract 'high-level' concept in nature's hierarchy of structure. The relation between body and mind, that ancient philosophical enigma, is like the relation between hardware and software in computing. But the connection is tighter than it is in routine computer programming, in the sense that the software (the 'program') is coupled to, or interwoven with, the hardware in what Hofstadter[6] has called a 'Tangled Hierarchy' or 'Strange Loop'. This mosaic of self-reference is the essential feature of consciousness.

The urgent need for the study of consciousness has apparently become very important because of the increasing recognition that the present crisis in modern

society can be tackled only through a change in the consciousness and not any more through scientific or technological changes in the outer physical world. John White[7] sums up the future as: "In the years ahead exploration of the self will be integrated and therefore interdisciplinary. They will bring together physicists, psychical researchers, psycho-physiologists, religious leaders and workers from other professions.....

"If borders between self and environment can be made to disappear this is likely to have profound effect on man's attitude to his environment, both social and physical. If the self is experienced as actually embracing other people, self-consciousness becomes social consciousness".

The ideas expressed by the 20th century scientists match in spirit, if not in letter, the profound sayings of the great ṛṣis of the Upaniṣad-s. One of the oldest Upaniṣad-s[8] dating back to over 3000 years conveys the same idea as:

> He who sees all beings in his own self and his own self in all beings, he does not feel any revulsion to any being. When all beings have, verily, become one with his own self, what delusion and what sorrow can there be to this seer who has realized this fundamental oneness?

The spiritual realism which transcends all separatist thinking, definitely holds matter, life and mind, which constitute the three broad aspects of the world process, are entirely a process of spirit (energy). Seeing things in this vision, the Upaniṣad[9] says:

"All this is verily Brahman". It is seen above that some of the eminent modern scientists also testify to the same

spiritual vision. Walker's[10] words are significant in this situation:

> Consciousness may be associated with all quantum mechanical processes.... Since everything that occurs is ultimately the result of one or more quantum mechanical events; the universe is 'inhabited' by an almost unlimited number of rather discrete conscious, usually non-thinking entities that are responsible for the detailed working of the universe.

Earlier it was mentioned that according to the Hindu scriptures the universal interwovenness always includes the human observer and his or her consciousness. This is very true in atomic physics where the question of consciousness arises in connection with the observation of atomic phenomena. This phenomena according to quantum theory can be understood only as links in a chain of processes, the extreme end of which is the human observer.

Wigner[11] clarifies this concept with the words: "It was not possible to formulate the laws of quantum theory in a fully consistent way without reference to consciousness". The present pragmatic formation of quantum theory which the modern scientists use may not refer to consciousness explicitly, but scientists like Wigner, however, have argued that human consciousness may be an essential part of future theories of matter.

References

1. Eddington, Arthur S. Sir, *The Nature of the Physical World*, Cambridge Univ., Press, England, 1928, p. 277.

2. Eddington, Arthur, S. Sir, *Time, Space and Gravitation,* Cambridge Univ., Press, England, 1921, p. 201.

3. Osborn, A.W. *The Expansion of Awareness,* Theosophical Publishing House, Adyar, Madras-20, 1961, p. 83

4. Aitraeya Upaniṣad, V, 3.

5. Paul Davies, *God and the New Physics, A Touchstone Book* p. 100. Published by Simon and Schester. Inc. New York - 1983.

6. Hofstadter, D.R., *Godel, Escher, Bach* (Basic Books) (1979) p. 577.

7. John White, Ed. *The Highest State of Consciousness,* Anchor Books, New York, 1972, Introduction.

8. *Isa Upaniṣad,* 6.7

9. Chāndogyopaniṣad, III, 14-1.

10. Walker, E.H. "The Nature of Consciousness", *Mathematical Bio-Sciences,* 7, (1970) 175.6

11. Wigner, E.P. Symmetries and Reflections: Scientific Essays, M.I.T. Press, Cambridge, Mass. 1970. p. 172.

When one is completely cleansed of the impurities of lust and greed produced by the false identification of body as I and bodily possessions as mine, one's mind becomes purified. In this pure state, one transcends pleasure and pain.

— ***Kapila***

Gītārahasya – Tilak's Unique Contribution to Indian Ethics

Dr. R.N. Aralikatti

(I) Introduction : Tilak - His Works

Lokmanya Tilak, who was not only the most popular representative of Indian people and a leading luminary of freedom struggle and "Father of Indian Unrest", who gave the nation its mantra (or motto), "Freedom is my birthright, I shall have it", which has left his indelible stamp on the political history of India, but a man of various extraordinary gifts in several fields of life in which he might have earned present distinction and pre-eminent and enduring fame which he earned in Sanskrit and Indology as an outstanding scholar by his scholarly works like Orion or *Researches into the Antiquity of Vedas, Vedāṅga-Jyotiṣa* and *Vedic Chronology* and *Gītārahasya*. The last one is his *magnum opus* or monumental work, the first philosophial prose writing of the front rank, in weight and importance, in Marathi language, next only to *Jnaneshwari* by Jnanadeo, which is in poetic form both of which can be considered as classics in Marathi literature. His scholastic works are just by-products of his genius as a politician and nationalist, since they are composed mainly by way of recreation, that

too in jail, during the period of compulsory cessation from active political life. His mission in life was to educate his people for achieving freedom from foreign rule. His passion was to realise and renew the past greatness of our country by the greatness of its future by initiating *Swadeshi Movement*. Tilak who was the first to infuse Indian politics with Indian Religious fervour and spirituality for powerful political awakening in India not only through social and cultural activities but also through his academic work like *Gītārahasya*. To quote Babu Aurobindo, "He was the very type and incarnation of Maratha character, qualities and spirit but with unified solidity in the character, the touch of genius in the qualities, the vital force in the spirit which made him "Lokmanya", true representative man of his people."

(II) Author's Motivation and Purpose of *Gītārahasya*

The multifaceted personality of Tilak is reflected in his scholarly works particularly *Gītārahasya* or *Karmayogaśāstra*, a monumental work on the *Gītā*. It is not mere translation or commentary on the *Gītā* but original criticism and presentation of ethical truths. In it, he found the basis of Indian Philosophy, Indian Ethics and Indian Religion which the lord Śrīkṛṣṇa preached to Arjuna, who was in a great dilemna about the conflicting claims of duties – i.e. what is doable and what is non-doable. What prompted and agitated Tilak's mind from his very childhood was the dichotomy preached to him between the world and the God by his elders and preceptors. He began to think, "Is day to day life incompatible with philosophic life of attaining the highest goal of human life i.e. Moksha? Does

our religion really want us to give up this world and renounce in order to attain the perfection of manhood? He began to seek answers to these in the *Gītā*, which is a universally acknowledged classic of Hindu religion, one of the triads of Indian philosophical texts along with the Upaniṣads and the Brahmasutras. Thus began his study of the *Gītā* and as he approached it with open mind without any pre-possessed ideas or prejudices, he found answers to his queries. He surveyed all the related literature including the great commentaries (in Sanskrit) of five great Acaryas and *Jñāneśwarī* of Jñāndev in Marathi. He found them inadequate as each one of them interpreted the *Gītā* to suit his own doctrinal theories, highlighting the importance of Jñāna or knowledge or Bhakti or relative importance of either or both but ignoring the importance of Karma or performance of duties. Tilak found that the context, time and circumstances and purpose for which the *Gītā* was preached were not properly considered by all his predecessors. The *Gītā* was taught to desponding Arjuna to induce him to fight (i.e. action). How can one say that the import of the *Gita* is Jñana alone or Bhakti alone? Of course Gītā does contain Jñanayoga as well as Bhaktiyoga including reference to Pātañjala Yoga (in 6th ch.) as Jnaneshwar terms it as Pantharaja but they are all subservient to Karmayoga. The *Gītā* enjoins action even after one attains Moksha or perfection through Jñāna or Bhakti or both. The teacher, i.e. Lord Śrīkṛṣṇa cites his own example and that of Janaka King by saying that although he has nothing to acquire in this world, he continues to act for the welfare of the world. He further impresses on Arjuna that unity among the man, the world

and the Almighty is perfectly achieved only when one continues to serve the welfare of the world (lokasaṅgraha) by serving His will through performance of one's duties by remaining in the world and not by renouncing it, by following Karmayoga.

(III) Historical basis of Karmayoga

The Lord says that the Karmayoga, advocated in the *Gītā* is not a new theory but an old one taught in the *Mahābhārata* and *Bhāgawata* and *Nārāyaṇīya* text where importance of activism or pravṛtti-mārga was duly highlighted. The Ṛṣi Narayan has preached on energetic doctrine or dharma प्रवृत्तिलक्षणं धर्मम् ऋषि नारायणोऽब्रवीत् (M.B. Shanti 217-2). Yoga i.e. Karmayoga is characterised by energetic action and Jnana by renunciation. प्रवृत्तिलक्षणो योगः ज्ञानं संन्यास लक्ष्मणम् (the *Mahābhārata*). The doctrine preached by Narayan is energetic one प्रवृत्तिलक्षणश्चैव धर्मो नारायणात्मकः : (the *Mahābhārata*). The *Bhāgawata* teaches desireless action, भागवतं निष्कामप्रवृत्तिपरम् (Bh-1-38). The *Gītā* enjoins on all classes of people to take part in all worldly activities till death with desireless frame of mind, while at the same time possessing peace of mind as advocated by the path of renunciation. One must remember that the *Gītā* was preached by one all powerful and highly revered kṣatriya to another powerful arch-warrior to induce the latter to perform his duties according to the law of warriors. If the *Gītā*'s purport was to highlight abandonment of worldly life or renunciation or to take to mere devotion to the Lord, there was no necessity to give this advice to Arjuna as he was ready to give up terrible warfare of his own accord.

(IV) Great Ācāryas and Jñāneshwar on the *Gītā*

In his brilliant and illuminating introductory chapter of *Gītārahasya*, Lokmanya Tilak presents a panoramic picture of commentaries and tikas on the *Gītā* of five great Ācāryas whose commentaries in Sanskrit are quite well-known and also of Jñaneshwar whose *Jñāneshwari* is widely acclaimed classic in Marathi. Every Ācārya interprets the *Gītā* to suit his own doctrine viz. Advaita by Shankarācārya, Viśiṣṭādvaita by Rāmānujācārya, Dvaita by Madhvācārya, Śuddhādvaita by Vallabhācārya, Davita-dvaita by Nimbārka, and Bhakti-cum-yoga oriented Advaita of Jñāneshwar. Every school prescribes duties from the point of view of release only as per their philosophy. Śaṅkarācārya preaches non-dualism based on the theory of Māya coupled with renunciation of action. Rāmānujācārya advocates qualified monism based on the reality of illusion, coupled with devotion to Vasudeo. Madhvācārya teaches dualism coupled with devotion to Viṣṇu, Nimbārkācārya preaches dual-nondual coupled with devotion. Jñāneshwar bases his doctrine of advaita, coupled with devotion and yoga of Patañjali as the excellent path (pantharaja) for achievement of highest goal i.e. Mokṣa. None of them looks upon Karmayoga as advocated in the *Gītā* from the beginning to the end as the main import of the *Gītā* as demanded by the context and circumstances in which the *Gītā* was preached to Arjuna. Arjuna was on the horns of a dilemna of conflicting principles of morality and was confused about his proper duties as is evident from his own statement in the first chapter viz. "Shall I do this or Shall I do that?" His continuous thinking paralysed his action. He wanted to find a sinless path of duty and perform them as enjoined

on his status as a warrior. Thus it is clear that proper preaching under the circumstances would be to induce him to action and inspire him to perform his duties. That was what was exactly preached to him. He acknowledges the same at the end by saying that "My doubts have been removed and I shall follow your words and fight." With a view to convince him as to how he should perform his duties after knowing the whole philosophy of Karmayoga which is based on metaphysics or Brahma Vidyā and supported by devotion. Thus knowledge and devotion are just supplementary to the main purport of Karmayoga. The author of *Gītārahasya* supports his thesis by quoting modern Indian and foreign scholars like S. Radhakrishnan and Prof. Paul Deussen and others. He quotes Kṛṣṇānandaswāmi of Varanasi from his *Gītā* the-*paramaser*.

(V) Criteria of interpretation advocated by Mīmāṁsā

The uniqueness of the author of *Gītārahasya*, as stated earlier, consists in its application of criteria of Mīmāṁsā for determining the correct interpretation of any text which is generally accepted for interpretation of any sentence, chapter or book. It is followed both by Indian authors and foreign scholars. The works Mitākshar and Dāyabhāga which deal with Hindu Law attempt to harmonize the Smṛti texts on this principle. Even in English courts of justice, as in Indian courts, even today, these very rules of determining the import of any text or sentence are observed. These rules are as follows:

उपक्रमोपसंहारावभ्यासोऽपूर्वत् फलम् ।
अथर्वादोपपत्ती च लिङ्गं तात्पर्यनिर्णय ।। (मी)

There are seven criteria for determining the purport - viz. The beginning and the end (or conclusion), repetition, newness or uniqueness, the effect or end-result glorification and arguments. There should be consistency among all these. It is like a straight line as defined by Geometry which goes straight from the point of commencement to the last point without going astray, above or below, right or left. The writer starts his book, with specific objective which he states in the beginning (उपक्रम) and when it is achieved, he concludes the book i.e. (उपसंहार) by stating that his purpose is achieved. In course of the book, the writer emphasizes repeatedly the main purport. It is called Abhyāsa. Then he lays stress on the uniqueness or newness (apūrvata) and the effect or end-result (i.e. phalaṁ). Again in between he deals with many other things by way of glorification or illustration or comparison which are supplementary, indirectly aiming at fixing the main purport. Further he presents arguments for refuting contrary doctrines and thus proving his own point. These are called arthavāda and upapatti. Although these are traditional sastric rules, the Acaryas and others did not follow these rules strictly, or twisted them to suit their own doctrine.

(VI) Application of Mīmāṁsā criteria to *Gītārahasya*

The author of *Gītārahasya*, examines the *Gita* both internally following traditional approach and also externally following Westerner's approach. He cites similar examples from Western or English literature where such dilemna of do-able or non-do-able action is presented. The case of Shakespeare's *Hamlet* is cited where Hamlet is equally

paralysed by inaction by too much thinking resulting in confusion of "to be or not to be", (to kill or not to kill) in respect of killing his own uncle and crowned King who had married his own mother. The problem of Hamlet resulted in his tragedy because there was none to guide him unlike Arjuna, who had the benefit of guidance of his friend, guide and philosopher, Lord Śrīkṛṣṇa. Applying the criteria of Mimamsa to the *Gītā*, the beginning of the *Gītā* starts with the problem of Arjuna, when he sees in the battlefield his own kinsmen, preceptors, uncles, brothers, sons and grandsons and he is filled with pity and despair. His limbs droop down, his body shivers, his intellect is confused and his mind is greatly agitated. He begins to think, Why should I kill my own kinsmen for the sake of obtaining Kingdom? What is the pleasure I get by killing these falcons who have come to kill us? We will be committing heinous sin, since the whole clan will be destroyed, thereby resulting in caste confusion which leads to a chain of catastrophe. Thus agitated he threw away his bow and arrows and sat down, fully dejected, saying 'I won't fight, (न योत्स्ये).

Then on, seeing Arjuna's despondency, confusion and total inaction, Śrīkṛṣṇa preaches the *Gītā* to induce him to right course of action by answering all his queries one by one by advocating the science of Karmayoga basing it on the philosophy of absolute self (Brahmavidya), the path of knowledge coupled with path of devotion and dedication to the Lord. As a warrior, he tells him, it is your duty to fight against all those who stand before you – be the preceptors or any kinsmen, since you are fighting not with

any selfish motive but for the sake of your legitimate rights to rule the kingdom and for maintenance of social order or dharma. Since it is a dharma-yuddha, no sin will accrue to you by fighting or killing. On the contrary, if you run away from the battlefield, you will be committing a sin, apart from tarnishing your reputation as a coward. Coming to the philosophical aspect of killing, killed and killer, what is it that you are going to kill? Body? It is, of course, perishable after all whether you kill it or not. You are only a tool for name's sake. Are you going to kill the soul? No; because it is imperishable. Thus you are neither the killer nor the killed. You should not entertain false 'ego', thinking that without you, nothing in the world moves. Thus Śrīkṛṣṇa advocated the philosophy of Sāṅkhya or Jñānayoga, impressing upon him, steadying his mind by being a sthitaprajña whose characteristics are narrated in great details in chapter II and continuing the same topic of Karmayoga in chapters III, IV and even in V. It is not the action but the right frame of mind or pure reason that is important. It is your duty to perform action, without desiring its fruit. One must not act with any motive (fruit) nor one should be inclined to inaction. That is a 4 point formula.

कर्मण्येवाधिकारस्ते, मा फलेपु कदाचान
मा कर्मफलहेतु र्भूः मा ते संडगों स्त्वकर्मणि । (गी)

Desireless action with pure mind and with devotion and dedication to the Lord is the message of the Lord, that is given by Śrikṛṣṇa. At the end Arjuna says that his doubts have been removed and he would fight following his words.

Thus what is stated in the beginning is rightly concluded at the end. So there is consistency in the commencement of the topic and its conclusion. In course of intervening chapters there is repetition (Abhyāsa) to fix the main import. For example, the following statements, scattered throughout the text amply illustrate repetition. Therefore, O Arjuna fight तस्मात् युध्यस्व भारत (*G* 2-37).

Therefore rise up with a determination to fight तस्मादुत्तिष्ठ कौन्तेय युद्धाय कृतनिश्चयः (*G* 2-37). Therefore give up attachment and do your duty. तस्मादसक्तः सततं कार्यं कर्म समाचार (*G* 3-19) कुरु कर्मैव तस्मात्त्वं (*G* 4-15) Therefore perform action. मामनुस्मर युध्य च (*G* 8-7) Therefore think of me and fight युध्यस्व जेतासि रणे सपत्नान्. Fight and you will conquer your enemies ज्ञात्वा शास्त्रविधानोक्तं कर्म कर्तुमिहार्हसि (*G* 16-24) एतान्यपि तु कर्माणि, संगं त्यक्त्वा फलानि यः कर्तव्यानीति (*G* 18-6). You must do all these duties without any attachment and without any desire for fruit." Similarly the uniqueness or अपूर्वत्व of the *Gītā* consists in that in no other work in Sanskrit literature, this science of Karmayoga is advocated in such details. The next criteria is arthavada which is evident in many other auxiliary things, like history of Karmayoga, necessity of devotion, etc. which are dealt with. Similarly the statements refuting pure renunciation or mere knowledge or mere devotion which are contrary to the principal import of Karmayoga and arguments for the proof of Karmayoga are nothing but उपपत्ति. Thus it is clear that all the seven criteria determine Karmayoga as the main purport of the *Gītā*, which is based on Brahmavidya or Jñānayoga with devotion and dedication to the Lord as its means.

(VII) Continuity of all chapters in consistency with Karmayoga

As already stated earlier, the central theme of Karmayoga is discussed in all chapters from 1st to the 18th, although there is discussion on both Jñānayoga and Bhaktiyoga as supplementary to the main purport of Karmayoga. Some scholars divide the *Gītā* into three parts, 1 to 6 as Karmayoga, 7th to 12th as Bhaktiyoga and 13th to 18th Jnanayoga. Even Jñāneshwar is of the opinion that 1st four chapters of the *Gītā* advocate Karmayoga, then next seven, Bhaktiyoga and the last seven, Jñānayoga. But the author of *Gītārahasya* disagrees with both these viewpoints. He says that there is no watertight compartment to make such separate divisions since the various statements supporting three yogas are scattered throughout the eighteen chapters of the text, and as such there is continuity of the topic of Karmayoga only, with which the text begins and all subsequent chapters discuss various aspects of Jñānayoga and Bhaktiyoga, as interlinked with Karmayoga. The first chapter starts with despondency of Arjun, resulting in his refusal to fight. The second chapter discusses as to how his thinking and feeling are irrelevant from the Sāṅkhya theory or metaphysical point of view. He defines yoga as equality or equal frame of mind (samatva) and skill in performing one's duty. समत्वं योग उच्यते योगः कर्मसु कौशलम्. For attaining such a frame of mind, the true knowledge of absolute self and control of one's own mental tendencies are necessary. Hence the first five or six chapters, directly advocate Karmayoga. Then from seventh to twelfth, there is exposition of "Jñāna and Vijnana" or Adhyatma in which knowledge and devotion

which are required for desireless action and equal frame of mind that is the basis of Karmayoga, are discussed. The twelfth chapter which is Bhaktiyoga, needs special mention here. The realisation of the absolute self and knowledge of identify of Ātman with all the created beings as pathway to imperceptible God, form part of Jñānayoga which is accessible more to the most intelligent ones. But the common man wants perceptible form of God which he can worship and attain the highest goal. Thus there is need for Bhakti or love or faith to purify the knowledge acquired by pure reason. Just as the bullet in a gun cannot be fired without the help of gun powder, so aslo knowledge acquired by mere intelligence, will not redeem anyone without such love and faith. This is also explained in *Chāndogya Upaniṣad* through Āruṇi-Śvetaketu dialogue in which the former tells the latter as to how a big banyan tree has sprung from the tiniest of its seeds and asked Śvetaketu to 'put faith' i.e. Shraddhasva. This path of love towards God is termed as Royal path (Rajamarga) as it is easiest and open to all irrespective of caste, creed in contrast to the path of knowledge. However one may note that the most of the characteristics of Sthitaprajña, mentioned in Jñānayoga and those of devotees mentioned in Bhaktiyoga are more or less the same. *Bhāgavata* also refers to the same trait of devotee (or Bhāgavata) सर्वभूतेषु यः पश्येत भगवग्दावमात्मन्ः। भूतानि भगवत्यात्मन्येष भगवतोत्तमः (Bh. 11-2-45 / 3-24-46). Thus the real significance of worship in the context of Karmayoga, consists in the performance of one's own duty, thereby attaining the highest goal.

स्वकर्मणा तमभ्यर्च्य सिध्दिं विन्दति मानवः (the *Gītā*) 18-46
स्वे स्वे कर्मण्यभिरतः संसिध्दिं लभते नरः (the *Gītā*) 18-45

Thus the topic of desireless action involves both Sāṅkhya doctrine or Jñānayoga and doctrine of devotion. Metaphysics is the foundation for ethics generally in all philosophies. One's code of conduct and performance of ones duties i.e. कर्मयोगशास्त्र has an intimate connection with one's own views on the interrelation of man, the world and the God i.e. Brahmavidyā. The author of *Gītārahasya* advocates performance of action in this world ever after the man has achieved the highest union with Supreme deity by knowledge or Bhakti (devotion) to keep the world going by right path for the welfare of all. Further from 13th to 18th chapters various aspects of spirituality viz. faith, austerity, steadfastness, charity and classification of qualities such as satva, rajas, tamasa etc. which mark spiritual life are discussed, along with nature of all pervading Almighty in the Universe, individual Jīva and its identity with the universal self. Thus at the end (last chapter) the Lord obtains an acknowledgement from Arjuna that he is ready to fight now since all his doubts are removed. Thus the main thread of Karmayoga runs through all the chapters and continuity and consistency with Karmayoga are maintained throughout.

(VIII) Comparison with Western Moralists

The second unique feature of *Gitārahasya* is that its author considers the exposition of the doctrine of the *Gitā* incomplete, unless one compares the ethical principles, propounded by Western philosophers and Moralists with the fundamental spiritual principles of the do-able and the non-do-able actions as enunciated in the *Gita*. He has therefore not only compared but critically reviewed their opinions on the science of ethics pertaining to the most salient and

important points. For example, on the question of ethics and freedom of will, the author quotes Dr. S. Radhakrishnan's article on the *Gītā* and Kant published in 1911 in an International Journal, wherein similarity between the ethics of the *Gītā* and Kant and Green have been pointed out. Similarly the author of *Gītārahasya* quotes prominent writers of ethics at many places from their well-known works. He often cites Kant from his "Critique of Pure Reason and Critique of Practical Reason", Green from his classic work, "Prologomena to Ethics", Mill from his "Utilitarianism", Dr. Carus from his "Ethical Problem", Paulsen's "System of Ethics", along with Spencer, Comte and others. They belong to materialistic school i.e. (ādhibhautika), or Intuitionist school (ādhidaivika) or Metaphysical school i.e. ādhyātmika. These schools slightly differ, depending on their construction of interrelation among the trinity i.e. Individual self (Jīva) cosmos (Jagat) and God (highest/abslute self). But all of them accept the common criteria of 'motivation' or 'reason' behind any action and not action itself in determining any action as right or wrong, good or bad. It is purity of reason or will or desire that matters most. The morality of action like speaking truth or observance of non-violence although they are universal are not without expectations as the *Mahābhārata* says, सत्यस्य वचनं श्रेयः सत्यादपि हितं वदेत्। यद्भूतहितमत्यतंमेतत् सत्यं मतं मम (*M B* San 329.13/287.19) (Speaking truth is good but speaking that which leads to welfare of all is better. That is real truth which leads to the welfare to all.)

न नर्मयुक्तं वचनं हिनास्ति, न स्त्रीपुराजन न विवाहकाले।
प्राणात्यये सर्वधनापहारे पंच्चानृतान्याहुरपातकानि (M B A 82-16).

On the five following occasions speaking lie does not incur any sin viz. when one is speaking in jest or with women or in course of negotiating a marriage or when one's life is in danger or when one's whole property is being robbed.

Similarly Sidwick, Mill, Kant and Green are quoted as instance in point. Sidwick decides what is do-able and not do-able by the rule of *greatest happiness of greatest number.* He says, we need not tell the truth to children, madmen, invalids, the enemies and robbers. Mill also supports him. Leslie Stephen says, "It seems to me that known consequences of an action, must always be relevant to its morality. If I were absolutely certain that a lie would do good, it makes me think it duty to lie." Green considers such action from metaphysical point of view and says, "A true moral philosophy does not recognize any value in conformity to the universal truth (such as Satya or Ahiṁsā) simply as such, but only in that which is in conformity of one's readiness to sacrifice every lower inclination in the desire to do the right for the sake of doing it". Moralists like Bain and Whetwell also support this view. The author of *Gītārahasya* cites number of parallel examples from *Mahābhārata* which tally with the views expressed by Western scholars and even Christian religion. The well-known story of Yudhisṭhira and his sacrifice, where he spent liberally in donating his wealth to all the deserving and the needy, but the mangoose judging the ethical value of the King as of lower rank in comparison to that of a poor Brahmin who sacrificed the entire food, meant for his family to a poor Brahmin, who was hungry – is an illustration. Event Kant also expresses the same opinion when he says

that the value of sacrifice amidst adverse circumstances is rated higher although the motive in both the cases is pure. The criteria of, "Greatest good of greatest number, or "enlightened self-interest" etc. as advocated by the Western moralist tally with some of the views of the *Mahābhārata*, but views of the Westerner's morality lack the metaphysical concept of treating all beings as oneself which is a chief characteristic of Indian ethics which is based on Indian metaphysics. The doctrine of Vedānta philosophy pertaining to identity of Brahman and Ātman, freedom of will, casuality, are more advanced and definite doctrines than those of Kant and Green. Of course Paul Deussen, states in his book on *Elements of Metaphysics* that all principles of ethics can be sustantiated on the basis of metaphysical position. Similarly the doctrine of the *Gītā* i.e. Karmayoga, is based on metaphysical foundation. That is why it is stated in the colophone of each chapter that the *Gītā* is yoga i.e. Karmayoga (ethics), which is included in Bramavidya (i.e. metaphysics). The similarities between the ethics of the Western moralists and the ethics of the *Gītā* can be summed up as follows:

1) Desiring reason (Vāsanātmikā buddhi) of the doer is of higher importance than his external actions.

2) When pure reason (i.e. Vyavasāyātmikā buddhi) has become self-engrossed (atmanistha) and free from doubt and equable, the practical reason (acardharma) of itself becomes pure and holy.

3) The behaviour of Sthitaprajña like stoics in the western morality whose reason has become equable and steady,

becomes authoritative and standard for ordinary men as they arise out of self-identifying (ātmaupamya) reason.

4) By identifying the individual self or body with cosmos, it attains pure and all comprehensive form and self-identifying vision towards all created things. This is the yogaśastra based on Brahmavidya of the *Gītā* like critique of pure reason as the basis for critique of practical reason of Kant.

(IX) Conclusion

The author concludes that the secret (rahasya) of the *Gītā* lies in harmonizing the Karmayoga with both Jñānayoga and Bhaktiyoga. It is a spiritual knowledge, devotion and action all combined in one. It does not make distinction between caste, creed or countries. It is a religion which shows forbearance towards other religions. It is the sweetest and immortal fruit of the tree of Vedic religion. It is nectar-like milk, milked from the cows of the Upaniṣads, where Arjuna represents the calf and the intelligent readers enjoy the milk. Arjuna is a representative of any human being and as such it is addressed to us all. It proclaims in loud voice -- 'Perform lifelong your several worldly duties, according to your respective positions desirelessly, with self-identifying vision for the universal good (लोकसंग्रह). Consider this as real worship of the Lord. Therein lies your happiness in this world and in the next. One's own life should be turned into sacrifice (yajña) whose main purpose is the welfare of one and all (lokasaṅgraha).

(X) Prayer

Like Jnaneshwar, whose pasāydāna which is a well-known world prayer, Lokmanya concludes his *Gītārahasya* with these sparkling words. "There should come to birth again in this country such noble and pure men as will worship the Parameswar according to this equable and brilliant religion of the *Gītā* which harmonizes "Devotion, spiritual knowledge and Energism". Can there be any better message than this from a nationalist genius who inspired the nation by his socio-political and cultural activities as a real Karmayogi? Thus the Karmayoga śāstra as the true purport of the *Gītā* is Lokmanya Tilak's unique contribution to Indian studies in general and *Gītārahasya* in particular.

> *The practice of equitable justice together with Truthfulness in thought, word and deed – in one word : that which is in conformity with the vedas that alone is Dharma or righteousness.*
>
> **— *Dayanand Saraswati***

> *Excessive desire leads one to cultivation of evil things, while anger causes abandonment of good things. Since both these result in multitude of vices, they are classified as the worst calamities.*
>
> **— *Chanakya***

The Concept of Dharma

Dr. C.A. Shaila

The word Dharma is derived from the root 'dhṛ' to uphold, to support, to nourish[1]. It is very difficult to say what the exact meaning of the word Dharma was in the most ancient period of the vedic language. Dictionaries provide various meanings of Dharma such as – ordinance, usage, duty, right, justice, morality, virtue, religion, good work, function or characteristics. So many mantras related to dharma are seen in the Ṛgveda, Brāhmaṇas, Āraṇyakas and the Upaniṣads. In most cases the meaning of dharma is religious ordinance or rites.[2] In the Vedic Literature, the word Dharma occurs in the masculine[3] and the neuter forms. Dharma is also personified as a deity[4]. In *Vājasaneyisaṁhitā* we have the words 'dhṛuveṇa dharmānāh'. In X.7.7. the word 'dharmānāh' seems to be used in the sense of merit acquired by the performance of religious rights.[5] In the *Aitereya Brāhmaṇa*, the word dharma seems to be used in the whole body of religious duties. *Bṛhadāraṇyakopaniṣad* considers 'dharma' and 'satya' as equivalent.[6] In the Vedic terminology it is rta.....or the right law or norm of conduct. What the supreme vision reveals as Satya is sought to be expressed in action as ṛta....or dharma.[7] When action and thought are brought

to a harmony, then dharma will be established. In the *Chāndogyopaniṣad*[8], there are three branches of dharma – one is constituted by sacrifice, study and charity, the second is constituted by austerities and the third is the brahmacārin dwelling in the house of his teacher and making himself stay with the family of his teacher till the last.[9] The *Chāndogyopaniṣad* says that 'dharma' stands for the peculiar duties of the asramas. Dharma in the language of the *Gītā* means the innate law of the being and its works and an action proceeding from and determined by the inner nature. *Bhagavadgītā* describes 'dharma' as "svadharme nidhanaṁ śreyaḥ".[10]

All the dharmasutras are concerned with imparting instruction in the dharmas of varṇas and āśramas.[11] Medhāthithi gives the five-fold classification of dharma, i.e. varṇa dharma, āśrama dharma, varṇāśramadharma, naimithika dharma and guṇadharma. *Yājñavalkyasmṛthi* adds sādhāraṇa dharma i.e; the duties of common man to all men as the sixth category. It defines dharmas as 'Deśa kāla upāyena dravyaṁ ś'raddhā samanvitaṁ' – 'Pātre pradeeyante yattad sakalaṁ dharma lakṣaṇaṁ.' Pūrvamīmāṁsā defines dharma as a desirable goal or result that is indicated by injective[12] passages. It consists in beneficial directions. These directions are manifold, they direct us in our lives as individuals and also as members of the society.[13] They teach us how to conduct ourselves in matters both religious and secular. The Vaiś'eṣika sūtra defines dharma as "that form which results in happiness and final beatitude.[14] Manu describes dharma as courage, forbearance, control over mind, earning money by rightful

means, purity in thought and action, control over sense organs, intellect, education, truthfulness, lack of emotions – which are the ten forms of the individual codes of conduct.[15] Buddhism defines dharma as an element of existence, i.e. of matter, mind and forces. It says 'ācāraḥ paramo dharmaḥ'. Thus dharma means functions, duties and codes of conduct in general. The motive of dharma is essentially of the nature of social preservation and maintenance of social solidarity. Dharma concept is very mcuh seen in the *Mahābhārata*. It is an authoritative work of law, morality, social and political philosophy, rule for the attainment of trivarga, i.e., dharma, artha and kāma. Dharma[16] is the fundamental principle of human thought. The *Mahābhārata* states that righteousness is dharma. Yudhiṣṭhira is the upholder of dharma. He never initiates action, but his stubborness in holding to the right path makes any departure from that path unsuccessful as long as he lives.

Dharma has been variously interpreted by modern scholars. The term dharma covers not only conduct but a conglomeration of norms of conduct that were settled or established. Dharma the ethico-religious concept includes religious rites, piety etc., but above all, the duty incumbent on men in whatever situation he may be in.[17] Dharma, Artha, Kāma and Mokṣa are regarded as the four 'puruṣarthas' or the goals of mankind. Dharma is divided into two categories 'pravṛttidharma[18] and 'nivṛttidharma[19]. It is the righteousness[20]. It is the harmony with a man's spiritual evolution. By following dharma one attains success in all actions.

Sources of dharma

Manusmṛti lays down five different sources of dharma. The Vedas are the foremost sources of dharma, and next the tradition and the practice of those that know the Veda; further, the usages of Virtuous men and self satisfaction.[21] Yājñavalkya states the sources in a similar strain – the Veda, traditional lore, the usages of good men, what is agreeable to one's self and desire born of due deliberation. Thus it is clear that the principal sources of dharma are the Vedas, the Smṛtis and customs. The Vedas do not contain positive percepts (Vidhis) on matters of dharma in a connected form, but they contain incidental references to various topics that fall under the domain of dharmaśāstra as conceived in later times.[22] Dharmaśāstras originated in the closest association with the literature of rituals.[23] Kalpasūtras is one of the six auxiliary angas of the Veda and this group is generally later in time than the Brāhmaṇās. The word kalpa is used in two senses – one comprehensive including the aphoristic works on Vedic ritual, on the domestic ceremonies and also on law, government and administration of justice; the other sense covers only those aphoristic works that deal with Vedic sacrifices and matters related thereto. The Kalpasūtras are classified under three classes, viz, Śrauta, Gṛhya and Dharmasūtras. The Śrautasūtras deal with solemn Vedic sacrifices mentioned in the Vedas with the domestic ceremonies such as upanayana, marriage and with daily and periodical rites and employ mantras for them mostly from one sakha of the Veda. The dharmasūtras treat of some of the topics dealt with in the gṛhyasūtras but add provisions on matters concerning economic life, politics,

government, civil and criminal law. It seems that many of the dharmasūtras formed part of the Kalpasūtras and were studied in distinct sūtracaraṇas. As stated in Gautama, Manu, Yājñavalkya and others, śruti and smṛti are the most authoritative sources of dharma.

The Dharmasūtras

The dharmasūtras, the text books which deal with dharma deal with secular as well as religious law.[24] They give rules and regulations for the duties of the castes and the stages of asramas through the works of Brāhmaṇās. The subject matter of these works constitutes rules regulating daily usages and duties in respect of devotion to gods, religious purification and atonements, rules on duties and rights of men, Brāhmaṇas, kings, ascetics and and holy men leading a retired life in forest, rules on food as also lectures on cosmology, cosmogony and echastology etc. Like the Śrauta and Gṛhya sūtras, the Dharmasūtras are also written in the sūtra style.[25] They are in prose or mixed prose and verse. Most of the technical terms used in the Gṛhyasūtras and Dharmasūtras are derived from the Saṁhitās, Brāhmaṇās and Śrautasūtras. Some of the dharmasūtra works have come down to us as constituent parts of bigger collections of the sūtra texts of particular schools. The oldest of all the dharmasūtras that have come down to us are the Gautamīya[26] dharmasūtras, the Vasiṣṭha dharmasūtras, the Baudhāyana dharmasūtras, the Hārīta dharmasutras, Vaikhānasa dharmasutras, Śaṅkalikhita dharmasutras etc. The dharmasutras were probably in existence before Yaska. But the important dharmasūtras of Gautama, Baudhayana and Apastamba flourished between 600 and 300 BC.

Manusmṛti states that the smṛti is dharmasatras. The work dealing with the topics of dharma existed before Yaska. In any case they represent the oldest phase of dharma literature the characteristics of which are that in it we have more talk about religious duties and manner of worship than about secular duties. Consequently we have also wholly modern texts that are known as dharmasūtras of Uśanas,[27] Atri, Kāśyapa, Śanka etc.

Conclusion

Dharma has played an important role in the life of man through all ages. It meant law in a broad sense. The essential meaning of dharma is the inspiration to all actions. Every action should be inspired by a noble purpose and this is the significance of the command to act according to dharma. In the *Ṛgveda* the word dharma means 'uphold' and it signifies religious ordinances. In the *Atharvaveda* it denotes the religious rites but the merit acquired by the performance of such. In the Brāhmaṇās it refers to the whole range of religious duties. According to *Mahānārāyaṇīyopaniṣad*, dharma, religious righteousness, is the support of the whole universe.

References

1. ध्रियते अनेनेति(ह) धुञ् (धारणपोपणयोः) धातोः मन् प्रत्यये सिद्धौ धर्म शब्दः भावनाचारव्यवहारबोधनपरः।

2. *Ṛgveda* 1.22.18, V. 26.6
   Also seen in *History of Sanskrit Literature,* S.N. Dasgupta p. ixxiii.

3. *Ṛgveda* I. 187 I, X. 92.2, X 21.3

4. आदित्य चन्द्रावनिलोऽनलश्च
   धर्मश्च जानाति नरस्य वृत्तम्।
   (*Mahābhārata* Ādiparva 74.16)

5. ऋतं सत्यं तपो राष्ट्रं क्षेमो धर्मश्च कर्म च।
   भूतं भविष्यदुच्छिष्टे वीर्यं लक्ष्मीर्बलं बले।

6. *Bṛhadāraṇyakopaniṣad* 1.14.14; also seen in *Dharmaśāstra in Contemporary Times*, p. 7.

7. *Studies in the Upaniṣads*, Govindagopal Mukhopādhyāya, p. 151.
   also seen in *Mīmāṁsā Nyāyāprakāśa*, Apadeva, p. 3.

8. *Chāndogyopaniṣad* 2.23

9. *History of Dharmaśastras*, P.V. Kane, p. 3

10. श्रेयान् स्वधर्मो विगुणः परधर्मात् स्वनुष्ठितात्।
    स्वधर्मे निधनं श्रेयः परधर्मो भयावहः।।
    (*Bhagavadgītā* III. 35)

11. *Saṁskṛta Sāhityetihāsaḥ*, Lokmani Dahal, p. 66 vide, *Peep into Dharmaśāstra*, Dr. B.K. Swain, p. 33

12. चोदनालक्षणोऽर्थो धर्मः।

13. *Yājñavalkyasmṛti*, Vijñāneśwara, p. 2

14. अथातो धर्म व्याख्यास्यामः यतोऽभ्युदय निश्रेयस सिद्धिः स धर्मः।

15. धृतिःक्षमा दमोऽस्तेयः शौचमिन्द्रियनिग्रहः।
    धीर्विद्या सत्यमक्रोधो दशकं धर्मलक्षणम्।।
    (*Manusmṛti* 692)

16. धारणाद्धर्ममित्याहुधर्मो धारयते प्रजाः।
    यत्स्याद्धारणसंयुक्तं स धर्म इति निश्चयः।
    (The *Mahābhārata* 8.69.59)

17. *Hindu Ethics*, p. 51 vide, *Manusmṛti*, Dr. M.V. Patwardhan

18. धर्मेणार्थो समाहार्यो धर्मलक्षणम् त्रिधा धनम्।
कर्तव्यं धर्मं परमं मानवेन प्रयत्नतः।।
एकेनांशेन धर्मार्थौ कर्तव्यौ भूतिमिच्छता।
एकेनांशेन कामार्थः एकमंशं विवर्धयेत्।।
(*Mahābhārata* Anuśāsanaparva. 78-80)

19. सर्व भूतदया घर्मो नचैकान्तवासिता।
आशापाशविमोक्षश्च शस्यते मोक्षकांक्षिणाम्।
न कुट्यां नोदके सङ्गे न वासिस न चासने
न त्रिदण्डे न शयने नाग्नौ न शरणालये।।

20. *Self Knowledge*, Swami Nikhilananda, p. 22

21. *History of Dharmasastra*, P.V. Kane, p. 6

22. *History of Indian Literature*
M. Winternitz, p. 538

23. *Dharmasastra – A Study in the Origin and Development*, Dr. S.C. Banerjee, p. 7.

24. *History of Indian Literature*
M. Winternitiz, p. 537

25. *History of Sanskrit Literature*
Macdonell, p. 218

26. *History of Indian Literature*
M. Winternitz, p 540

27. Ibid. p. 543

There is no treasure equal to contentment and no virtue equal to fortitude.

— Sarada Devi

The Relevance of the Philosophy of Yoga Today

Dr. B. Chandrika

The constant meditation of the sages on the sorrows experienced by each and every individual from his very birth to death, results in the finding of the sole means for attaining the Supreme Bliss and thereby abolishing sorrows. Deep experiences of glories, constant contemplation and minute discriminative power have paved the way to the origin of so many methods. *Yogadarśana* is one among them. This system is considered as the easiest method for attaining spiritual glory. Yoga blends together physical, mental and intellectual activities. This is not the only credit of *Yogadarśana*. It also teaches us that by controlling one's mind one can easily get rid of so many physical, mental and intellectual disabilities and attain total development in one's personality.

The word Yoga means the control of all the mental activites – *Yogaścittavṛttinirodha*[1]. For performing his activities, man engages ten sense organs – five sensory organs and five motor organs. We call these organs Karanas or instruments, because through these, the human beings attain outward objects or objectives. These sense organs

have direct contact with the outer world. The inner Vyavahāra depends on the mind, intellect and ego. These three are called the Antaḥkaraṇas. Hence all these three are internal instruments for him. In the *Yogadarśana*, mind is described as *Citta* and the whole *Vyāpāras* of the mind are called *Cittavṛttis*. Therefore, by controlling the whole *Vṛttis* of the mind, one can control all the sense organs. When all the *Vṛttis* of the mind are controlled, there comes the Yoga. Patañjali observes that one can control one's whole nature by controlling one's mind. It is not an easy task to control the mind. If one succeeds in controlling the mind, one can win the whole world and also attain whatever one needs. Not only this, one can lead a stress-free life.

Patañjali holds the view that the mind is a continuous stream of mental functions. While explaining the sūtra – *Yogaścittavṛttinirodha*, Vyāsa describes mind's five stages viz. wandering–kṣipta, forgetful–Mūḍha, occasionally steady–*Vikṣipta*, one–pointed–*Ekāgra* and restrained–*Niruddha*. In the first stage, the mind, being influenced by the Rājas, becomes extremely unsteady and flies from one object to another. In the second stage the mind influenced by Tamas sinks into drowsiness and deep sleep. In the third stage the mind though unsteady for the most part, becomes occasionally steady when it avoids painful things and is temporarily absorbed in pleasurable objects. In the fourth stage, the mind is withdrawn from all other objects and concentrated on one object, either material or mental, and assumes an unwavering attitude with regard to that object. This happens because of the mind's predominance of the Sattva. In the last stage, the mind reaches its highest stage of super-consciousness.

Each and every individual in his lifetime goes through these types of cittavṛttis. In certain people the first three types are prominent. However, through gradual practice, one can come to the last two stages, which are regarded as fit for Samādhi. If one succeeds in the attempt of attaining *Samādhi*, one can enjoy the fruit *Kaivalya* and if wanted, certain *Aiśvaryas*, the methods and natures of which are well explained in the *Vibhūtipāda*. Even though the prime benefit of *Samādhi* or Yoga is *Kaivalya*, before attaining the same, a sādhaka can enjoy those eight-fold *Aiśvaryas* if he wishes. Nevertheless, it is not at all advisable for the man who seeks the highest goal i.e. *Kaivalya* as his highest goal, for those are actually hindrances to the final goal. The Godmen who are living with us, who show the powers of those *Aiśvaryas* are the best examples for the *Yogabhrastạs* i.e. who are thrown out from Yoga. They, for the sake of publicity misuse the Yogic powers attained through constant practice. They are not at all fit for the final goal in this birth. They have to take births after births to attain the final goal. Hence those eight Aiśvaryas are called the *Samādhivighnas* in Yogadarśana.

Now-a-days, these ideas of Patañjali influence the public much. The advantage of the practice of this system is that by performing *Prāṇāyāma*, the troubles like Āsthma, Suffocation etc. can be cured and people feel much more active in their day–to–day activities. An ardent practitioner of Yoga can gain both mental as well as physical well–being.

The Philosophy of Yoga offers methods for stress-management. Yoga is scientifically proved to be the sole

means for mental as well as physical health. The technique of Yoga is psycho-physiological. Firstly, it imposes condition of hygiene and of ethics. Then it suggests exercises for the mastery of the body especially by holding certain physical postures [*Āsana*], and above all by the control of breath [*Prāṇāyāma*], followed by exercises which are strictly physiological. This is followed by the neutralisation of the external sensory stimuli which perturb [*Pratyāhāra*] the concentration of the mind and its fixation [*Dhāraṇa*], meditation [*Dhyāna*] and the stable positioning [*Samādhi*] of all the psychic activities on the object chosen by the consciousness until the extinction of the very consciousness of the act of seeking it.

Yogasūtra illustrates the means and methods for the transparency of the mind, which is the need of this century. The method is described in the sutra: *MaitrīKaruṇā-muditopekṣāṇāṁSukhadukhapuṇyāPuṇyaviṣayāṇāṁ bhāvanātascittaprasādanaṁ.*[2]

The transparency of the mind comes from the development of friendship, compassion, joy and neutrality regarding the spheres of pleasure, pain, virtue and vice respectively. Here the yogi should cultivate the feeling of friendship towards all living beings engaged in the enjoyment of pleasures, compassion towards the sufferers, joy towards the virtuous and neutrality towards the vicious. We can see in the modern times that the adverse treatment is seen everywhere. A change in our attitude may bring forth happiness in everybody. Further the mind becomes transparent and steady. Without cultivating these helping qualities, nobody can acquire knowledge. Hence these

qualities benefit not only an individual but also the whole society.

The eight-fold path of Patanjali is regarded as the best way for *Samādhi* or *Cittaprasādana, Yamaniyamāsana praṇāyāmapratyāhāradhāraṇā dhyānasamādhayo ṣṭavangāni.*[3] Among these eight, the first two have much relevance now. They are *Yama* and *Niyama*. *Yama* means "*tatrāhiṁsasātyāsteya brahmacaryāparigraha yamāh*[4] – Ahiṁsā, Truthfulness, and Abstinence from theft; Continence and Non-Acceptance or gift. Here Ahimsa is the absence of oppression towards all living beings. Truthfulness consists in true speech and mind in accordance with that which is seen, inferred and heard. Theft is the acceptance of things from another against the laws of the Scriptures. Abstinence from theft consists in the negations thereof, as also in the absence of the desire for it. Continence is the full control of the sex-organ of generation. Non-acceptance of gift is the non-receiving of things after realizing the blemishes of the material things – in earning, preservation, loss, attachment and injury. These are the restraints. The next aphorism goes on like this: *Jātideśakālasamayānavacchinnā Sārva bhaumā Mahāvratam*–[5] They, being universal when not limited by caste, place time and circumstances, are termed the great vow.

Yoga for a sound body

The body is the boat, which will carry us to the other shore of the ocean of life. As Kālidāsa explains – "*Śareeramadyaṁ Khalu dharmasadhanaṁ*" – body is the foremost means for acquiring virtue. Unhealthy man does

not become a Yogi. Mental laziness makes us lose all lively interest in the subject, without which there will neither be the will nor the energy to practise. Doubts will arise in the mind about the truth of the science, however strong one's intellectual conviction may be, until certain peculiar psychic experience occurs as hearing or seeing at a distance etc. These glimpses strengthen the mind and make the student presevere. By the performance of Yoga, physical appearance will become charming i.e., our body will become healthier and thereby our mental capability also will be developed, at last our intellectual power will also increase to its highest level. Yogasūtras explain that the birth is the cause of the sorrows; if we take birth we have to experience sorrows. So the sole means to get rid of sorrows is to get rid of birth hereafter. Almost all the philosophies especially theistic, accept the theory of re-birth. Yogasūtra says *Sati mūle tadvipāko Jātyāyurbhogāḥ*[6] the root being there, they manifest and form the effect. The cause dying down becomes the effect; the effect getting subtler becomes the cause of the next effect. The tree bears a seed, which becomes the cause of another tree and so on. Therefore, this Sutra says that the cause being there, the fruit must come in the form of species of beings. According to *Yogasūtra* all virtuous activities bring pleasure and all vicious activities bring pain. Here the Sūtra is *Te hlādaparitāpaphalāh Puṇṇyāpuṇṇya hetutvāt.*[7]

Yogadarśana and modern times

In the modern, materialistic, scientific age, the life of the common man has become highly pleasure – seeking.

Artificiality in our life has thus much developed in this manner that our customs and manners, way of existence, way of eating habits all these have become artificial. In this way our life style has been changed in such a way that we are going very far from Nature. If our ancestors lived closely with Nature, we are going far and far away from Nature. Likewise, the natural beauty of our life is also bidding farewell to us once for all. The fatal transformation has contaminated our body, mind and intellect. Following a materialist life-style, we have given up our discriminating power of Hitāhita. We have begun to experience the far-reaching effect of this; yet neglecting all this, we are moving deep and deep into the mouth of the so-called monster of sophisticated life-style. At this peculiar stage, the practice of Yoga can save us. A question may arise whether Yoga can change our life-style? The answer is that these types of *Āsanas* and knowledge of the philosophy of the Yoga can definitely affect our body, mind and intellect indirectly. We can see the effect of this directly. So it is a truth that one can change the present stream of life and this will lead to natural *Svāsthya* and beauty.

In the field of medical science tremendous growth is seen, yet new kinds of diseases emerge fast. This is the effect of the pleasure-seeking life-style and the scarcity of natural elements in our daily consumption of food. If we practise the *Āsanas* we can safeguard ourselves. Apart from this, the *Āsanas* can avert the tendency of causing diseases of the body and the mind. While practising the *Āsanas*, the whole body will become flexible and pleasing. Not only this, we can free ourselves from all the mental

conflicts too. In this earth all the conflicts, both physical and mental, are occurring due to the lack of our mental health.

If we concentrate on the self, through the practice of Yoga we could realize the fact that all objects in the world have manifold perceptions, for each one has his own perception on each and every object. By realizing this fact we can discard all the mental conflicts too. Therefore, this type of Yoga is a great boon for the humanity. Modernity has become an integral part of our life. Body rest and indulging in sensual happiness are the products of modernity. Modern man believes that these are the boons of our age but actually these have become curses to us. There is no solution in the hands of modernity to save us from the dreadful hands of the *Duṣpariṇāma* of this life.

The practice of *Prāṇāyāma* is an efficient method for keeping the body and the mind healthy. It is said in the Sutra–*Pracchardanavidhāraṇābhyāṁ vā prāṇasya*[8]. [1.34] It is already explained that there are eight main steps for the practice of Yoga. While practising the first two steps all the mental activities can be brought under control, and by the performance of the next two i.e. *Āsana* and *Prāṇāyāma*, all the diseases of our bodies can be cured. By the practice of Yogāsana, problems like paralysis, giddiness, heart diseases, tuberculosis, nerve collapses, gastric problems etc... can be cured. Above all, people begin to think logically on life and can do their duties as responsible citizens, with the acquired strength – mental, physical and intellectual.

The practice of Yoga helps man to avoid the pessimistic thinking and enables him to approach life in a sportive sense. Constant practice of Yoga increases the life-span by destroying diseases and increasing mental peace and by conserving the vitality of life. Yoga practice makes our spinal code more flexible. This will result in the perfect functioning of the body, mind and intellect. Among all the Yogāsanas, *Prāṇāyāma* is regarded as *Pūraka*, for without it *Āsana* cannot be practised. By practising this, pulmonary veins get more Oxygen that will enable our blood purification easier and thereby our inner organs will get more energy.

Finally, on the Yogic path of self-discipline, the person does not leave behind reason and logic, but transcends them by rigorous psychological self-analysis and arrives at the centre of personality through meditations, and attains the self in *Samādhi*. Even though the path finally leads to Self-Realization, for the common man that much of effort may not be achieved. For a peaceful living and attractive personality, the practice of Yoga will be enough for him. A stress free and socially committed life style can be gained through the constant practice of the Yoga principles. Thus a physically and mentally well-built society can be easily generated through the practice of Yoga.

Foot Notes

1. *Yogasūtra* [1.2]
2. *Yogasūtra* [1.33]
3. *Yogasūtra* [2.29]
4. *Yogasūtra* [2.30]

5. *Yogasūtra* [2.31]

6. *Kumārasaṁbhava* [5]

7. *Yogasūtra* [2.13]

8. *Yogasūtra* [2.13]

9. *Yogasūtra* [1.34]

List of important books referred

1. *Cognition* Jadunath Sinha, (Motilal Banarsidass, Delhi, 1985)
2. *Pātañjalayogadarśana* with *Vyāsabhāṣya* edited by Swami Brahmaleenamuni, [Chaukhamba Sanskrit Sansṭhan, Varanasi, 1995]
3. *Religion Philosophy Yoga.* Selection of articles by Jean Filliozat, translated from French by Maurice Shukla, [Motilal Banarsidass, 1991]
4. *Śaṅkara on the Yogasūtra*, Trevor Leggett, [Motilal Banarsidass, 1992]
5. *Stilling the Brain* Ras Kocha, [Bharatiya Vidyabhavan, Bombay, 1995]
6. *Yoga and Āyurveda,* Acarya Raja Kumar Jai, [Pranavaya Jaiayuveda Sodhasthan, New Delhi]
7. *Pātañjalayogadarśanaṁ with Tatva vaiśāradi, Yogavārtika and Vyāsabhāṣya* edited by Dr. Sree Narayanamisra, [Bharatiya Vidya Prakasan, Delhi, 1971]
8. *Vedāntasāra with Sārabodhinī*, Vimala, Sanskrit and Hindi Commentaries.

Performative Linguistics of Mīmāṁsā: A Counter Perspective

Dr. Sreekala M. Nair

At the dawn of the 20th century, philosophy in the west got redefined as critique of language. This linguistic turn in philosophy has well brought out the fact that the problem of what we can know is closely bound up with the question of what we can say. It is only thought as expressed in words that can be understood, communicated and criticized. In short, language is not an accidental, dispensable garb, which could be put on and put off. It grows with thought or rather thought grows with it. In the ultimate analysis, they may be identical. This kind of thinking, I am sure, would not be alien to an Indian thinker even uninitiated to western thinking. Our grammarians and prominently Bhartṛhari hold a position very similar to this. But somehow I hesitate to say that in Indian philosophical tradition, the so-called linguistic turn, commenced with Bhartrhari. For, the story goes back even a little earlier, precisely with Mimāṁsakas.

While Western philosophy has very meticulously analyzed both language and knowledge over many centuries now, yet this crucial confluence between epistemology and philosophy of language, namely the

theory of knowledge transmitted through and gathered from communicative use of language seems to be only beginning to emerge as a major concern for Western philosopher. In classical Indian epistemology on the contrary, the knowledge – yielding role of the words of truth speaking authorities about empirical matter as well as that of special scriptural sentences instructing their auditors on experience – transcendent matters (such as what ought to be done) has been a topic of highly sophisticated debate, argumentation and analysis for at least two thousand years[1]. Of the many schools, it was *Mīmāṁsā*, which openly declared for the first time that since reality constitutes two dimensions, the *dṛṣṭa* (visible) and the *adṛṣṭa* (the invisible), *śabda* needs to function at two levels. However, the core of both *dṛṣṭa* and *adṛṣṭa* as far as it is cognized has a real object as its support though in different ways and here *śabda* comes into picture and holds a pivotal significance for the whole experience is structured in *śabda*. Speaking on verbal knowledge, Mīmāṁsakas generally maintain that action is the general import of secular as well as scriptural sentences. Of the two schools, Prābhākaras hold that the meanings of secular words are learned as follows: A superior elder commands an intermediate to bring a cow and to bind a horse. By observing the action of the intermediate elder, a young boy comes to understand the meanings of the words 'cow' and 'horse'. It suggests that the meanings of words are learned only as they occur in injunctive sentences which have their import in action. The Prābhākaras assert that the relation between words and objects denoted by them can be known only when words occur in injunctive sentences leading to

action. It cannot be known when words refer to existent things. What is true of secular sentences is equally true of scriptural sentences. The *Veda*, essentially being a book of commandments, consists of injunctions and prohibitions (*vidhi and Niṣedha*). The entire *Veda* has its purport only in action. i.e., in something which is to be accomplished (*sādhya*)[2].

Validity of Vedic Injunctions

Śabda issues valid knowledge when it is obtained through *codana* (injunction). According to Mīmāṁsakas, *codana* is not only a sentence meaning fully constituted by *śabda* but has no other extraneous source which could lead to error. Śabara in his *Bhāṣya* declares *codana* to be unfalsifiable. For the fact of saying relies only on *śabda*, which makes itself, known without error and mistake. For instance, a Vedic statement like, "There are fruits on the bank of the river" though apparently looks as capable of being true/false, it is not in fact so. To use the present day jargon, Vedic injunctions are not propositional in nature, i.e., you cannot credit a truth-value to it. Why is this so? They explain: As far as Vedic statements are concerned, 'it says' means 'it makes it known'[3]. It is the sign/reason for the (thing) to be known. In other words it reveals the thing known or makes it known. Hence it would be a contradiction to say, "One knows a thing which does not exist". Vedic injunctions are infallible for there is no human influence which endangers its reliance.

Their insight, however, poses the problem whether the non-injunctive statements of the Vedas are also reliable in the same way as injunctive ones. According to Śabara, the

pramāṇa characteristic of the non-injunctive statements rests only on the import of injunctive statements. The Vedic texts can be distinguished into four categories a) Injunction *(codana)* b) Explanatory proclamations of the object/ purpose (*arthavāda*), c) formulae to be recited in the performance of a sacrificial act (*mantra*) and d) names (*nāmadheya*). However, only the first, the injunctions directly point to the *adṛṣṭa* dimensions of reality and indicate the object, for example, *dharma* or *apūrva* while the other statements form an important part of the injunction and therefore cannot be dismissed. Śabara clarifies that the injunctions are the main issue of the Vedic literature and every statement in it is coherent with a specific injunction. Even such statements as "Trees sat at the sacrificial session" are not absurd. They have a specific aim with regard to the injunction or its object. The non-injunctive statements are based on the injunctive ones. All non-injunctive statements are coherently interwoven with an injunctive statement within the text itself. The link between injunctive and non-injunctive statements is not always obvious at first sight, but we are to know that the significance of non-injunctive Vedic statements is based only on their intrinsic relationship to the injunction itself.

Upaniṣadic texts incapable of intimating Existent Brahman

Based on the above thesis, Mīmāṁsakas maintain that *śruti* cannot intimate the existent Brahman, for if the Brahman is already known through any means of knowledge other than *śruti*, then *śruti* only makes restatement (*anuvāda*) and has therefore, no validity (*prāmāṇya*). If Brahman is not known through any

pramāṇa other than *śruti,* then *śruti* cannot intimate the existent Brahman for the simple reason that words are significant and denote objects only where they occur in injunctive sentences leading to action. Since Brahman, which is ever existent, cannot be accomplished by means of action it does not fall within the scope of *Śruti*. Hence Vedic testimony cannot be the means of knowing Brahman. Even those upanisadic statements intimating the existing Brahman, must be construed as injunctive lest they lose their validity. This difficulty does not arise in the case of an injunctive sentence (*vidhāyaka-vākya*). Consider, for instance, a text which enjoins the performance of *agnihotra*. What this text conveys cannot be known through any other *pramāṇa*. It is also independent in respect of what it conveys. But the upanisads, which are existential, are not independent in respect of what they say; they only restate what is otherwise known. The mīmāṁsakas, therefore, argue that the upaniṣads must be construed as injunctive for the sake of their validity.

Regarding the *laukikaśabda*, however I had always felt that Mīmāṁsakas have not given due attention to it. They merely state that the common statement, if it is generated from a trustworthy person, it is infallible. The whole lot of issues concerning *laukikaśabda* such as determining the *āpta* the required attitude of the listener, the essential format of the language communicated as *śabda* etc. are not addressed with equal interest. This is objectionable.

A. John. L. Austin on performative role of language

If Mimaṁsakas were the ardent devotees of scriptural testimony, here, I introduce to you a linguistic philosopher,

John Austin, who had strong faith in ordinary language, and considered it as the repository of all philosophical truths. But there is something strikingly similar with both of them, and that is their adherence to the per formative role of language.

Austin, in his article "Performative – constative", distinguishes between two types of utterances: the performative and constative. Constative utterances are declarative, *i.e,* sentences in which we declare something, say like 'The atom has been split'. These utterances, he says, have the property of being true/false. Performatives on the other hand are used to perform an action, to utter a performative is to perform an action. For e.g.: when we issue such utterances as "I name this ship Liberty" or "I apologize" "I advise you" "I promise" etc. we are also doing an act of promising, advising etc.[4] Like Mīmāṁsakas, Austin asserts that action is the primary import of language. These performative utterances, the primary significant utterance in language are distinct from constatives in the sense that they are not true or false but are what he puts as "happy" or "unhappy". Broadly speaking, if a person uttering a performative is authorized to perform the act that he is doing through his utterance and is doing it sincerely, the utterance is 'happy', otherwise it is 'unhappy'. So if someone says "I name this ship Liberty" without actually having the authority to do so, or someone says "I promise" when he is not sincere in his heart about the promise he is making, according to Austin, their utterances would be unhappy.

Austin promptly points out that many performative locutions are converted into descriptive formats by

philosophers, knowledge by description being an ideal example for this. According to Austin, the statement 'I know that *p*' does not serve to describe the speaker but serves instead to give other his authority for saying that *'p'* and hence knowledge analysis is a typical example of what he calls a descriptive fallacy[5]. He draws a comparison between the functions of the phrases 'I know' with that of 'I promise', a phrase which is popular for its non-descriptive role. When one says 'I promise' he is not describing himself even so as binding himself to others, but actually doing the binding. Applying the same technique to the descriptive type of knowledge, Austin asserts that when someone says 'I know', he is not saying 'I have performed a specially striking feat of cognition, superior in the same scale as believing and being sure, even to being merely quite sure, for, there is nothing in that scale superior to being quite sure. When one says 'I know', he gives others his word, his authority for saying. On Austin's view then, it is the authority-pledging character of know-statements which differentiate them from statements expressing belief or certainty[6].

B. Performative Linguistics: Austin and Mīmāṁsakas

Having presented the view of both these linguistic philosophers I am out to make a quick look at the similarities and differences in their approaches to language. Austin preferred to call his theory 'linguistic phenomenology'. The phrase 'linguistic phenomenology' of course, reminds you of Husserl. But soon you will realize that the resemblance does not go all that deep. Austin's reasons for using a rather technical phrase may be this: phenomenology means the study description of

phenomena and linguistic means pertaining to the study of language – hence linguistic phenomenology is the study of apparent facts about language. But on a closer look we are also informed that a linguistic phenomenology "is not merely looking at language... but also at the realities which the language talks about, we are using a sharpened awareness of language to sharpen our perception of the phenomena."

Mīmāṁsakas, however, were concerned not merely with the phenomena. According to them the *adṛṣṭa* category is that which requires testimony at most, for it cannot be known through any other epistemic method. However both Austin and Mīmāṁsakas insisted on the performatory role of language where language has been viewed as action oriented. As we all know the clan of logicians, both in the West and in India insisted on giving primacy to descriptive/propositional construction, as they alone can be the subject matter of logico – epistemological studies. But here we find philosophers questioning this long – standing tradition putting forth a linguistic theory based on performances that language is capable of language is meant for. As far as Austin's speech–act theory of language is concerned, it has close affinity with Wittgenstein's language games, and in a view of its genealogical affinity with the overall concept of meaning in Oxford philosophy of language, it can at best be considered as an outgrowth of Wittgenstein's philosophy. But with Mīmāṁsa, no such precedence is shown in history. The best explanation that could come forth is that this linguistic theory somehow emerged out of the ritualistic tradition.

C. Performative linguistics – A counter perspective to Austinian thesis

Now the only question remains to be addressed is how far such a perfomatory account of language is acceptable? Epistemologists have seriously questioned Austin's speech–act to the extent to which it delimits the functions of locutions like 'I know', I 'state' that etc. to purely performatory roles. In the first place, Austin has attempted to describe the role of the first person singular present tense use of the verb 'know' as such can hardly be said to have given a complete account of the verb. While saying such things as 'You know that P', 'He knows that P' etc. we need not and presumably are not, giving others our word that P. It looks indeed, as if in such cases the primary function of the words is to describe the subject in some way, that is, to characterize the subject qualifying as a knower. Secondly, in Austin's *unanalysability thesis*, there is the implicit assumption that a phrase cannot be both descriptive and performative. Now this is clearly a mistake. One may insult another by calling him "an insensitive buffoon', and the speaker's words are thereby serving at the same time to describe and to insult the person. What is more, it is only because of the descriptive meaning of such words that they can indeed serve as a mechanism of performance of any kind. Again Austin seems to imply that placing 'I know' in front of any sentence does not alter the truth value of what is being said, much as putting 'I warn you that' in front of 'the bull is going to charge' does not alter the truth value of what is being said. If he did imply this, then he was mistaken for though 'I warn you that the bull is going to charge' doesn't have a different

truth value from 'the bull is going to charge'. 'I know that the bull is going to charge' does have a different truth value from 'The bull is going to charge'.

D) Performative Linguistics: A counter–perspective (Mīmāṁsaka's view)

Now I move on to consider the arguments put forth by Mīmāṁsakas to establish that all linguistic utterances point to activity. As a derivative from this linguistic position Mīmāṁsakas hold that the existent Brahman cannot be known through Vedic testimony. Since words are significant only when they are related to action, and since the Vedic words have no significance in respect of the existent Brahman, which is not related to action in any way, the Mīmāṁsakas conclude that the Vedic testimony is not competent to give knowledge of Brahman.

The argument of the Mīmāṁsakas stated above deserves careful consideration. Maṇḍana first of all argues at great length to show that action is not the import of all secular statements. Consider, for e.g. assertive sentences like, 'Luckily you are happy', 'A child is born to you', and so on which do not prompt a person to action. Sentences of this type give information about an existent something, a certain state of affairs and so they cannot be dismissed as meaningless[7]. It cannot be said that the person who is informed of the birth of a child to him is ordered to be happy, and that therefore, some action is enjoined. It is absurd to say that happiness can be produced by an injunction. When a person listens to the statement, 'A Child is born to you', there is, Maṇḍana argues, nothing to be done by him as there is no scope

for action so far as he is concerned either with regard to the means (*upāya*), viz. child birth, or the end (*Upeya*) viz. happiness. Childbirth, which is the means of happiness, in this case has already taken place; and there is nothing to be done thereto. Let us consider another example given by Maṇḍana. The assertive sentence, 'there is wealth in the place' gives information about an existent something. It may be the case that the information conveyed by this sentence is instrumental to certain actions that follow it. It may also be the case that the ensuing action might have been intended by the person who uttered it. Nevertheless the import, Maṇḍana says, is only in the state of affairs conveyed by the sentence by virtue of the capacity inherent in it. Or consider another example. A person mistakes a rope for a snake, and is frightened. In order to remove his fear, we do not subject him to an injunction 'don't be afraid', but we give him the information that the object in front is only a rope and not a snake. The import of the assertive sentence 'that is a rope' is not in any action to be done. At the same time the sentence is not without significance[8].

What is true of secular statements which are assertive is also true of Vedic texts such as "Brahman is real, knowledge and infinite" which are asserted[9]. This text clearly sets forth the nature of the existent Brahman. Texts of this kind are significant in and by themselves. They are not at all complementary to injunctive texts.

Maṇḍana also refutes the position maintained by Mīmāṁsakas that the relation between words and the objects denoted by them can be known only in injunctive

sentences. He elaborates it resorting to an example – A person knows the meanings of the case terminations and the meanings of all the words except the meaning of the word 'fire-wood' (*kāṣṭhaya*) used in the sentence 'Devadatta cooks food in a pot by firewood". He knows that *kāṣṭhaya* is the instrumental case of *kāṣṭha*, and this knowledge, argues Maṇḍana, enables the person to understand that the object which is the instrument (karaṇa) by which food is cooked is the meaning of the word *Kāṣṭha.* So there is no justification of the Prabhākara view that the significative potency (*śakti*) of words can be known only when words occur in injunctive sentences.

Further Maṇḍana takes up the Mīmāṁsaka argument that śruti cannot intimate the existent Brahman either if Brahman is already known through any means other than śruti or if not known through any *pramāṇa* other than śruti. Here Maṇḍana makes it clear that upanisads reveal Brahman which is not known through any other *pramāṇa* and hence the former stands cancelled. Regarding the latter, it is based on the contention that words are significant only when they occur in injunctive sentences leading to action, is itself stands questioned. Let us consider the following example, which Maṇḍana gives in order to drive home his point. When some one makes the following statement; "In a particular island there is a bird whose feet are made of emerald, whose beak is made of ruby and whose wings are made of gold and silver", we understand the meaning it conveys. The meanings of the words 'bird' 'ruby', 'emerald' etc. which occur in the sentence are already known to us. However, the sentence intimates a unique bird not already known to us, and so

it is not a restatement (*anuvāda*)[10]. It can be said as a general principle that a sentence must be admitted to be a source of knowledge if it conveys a sense not already known, through words whose meanings must be admitted to be a source of knowledge if it conveys a sense not already known, through words whose meanings are already known. The validity of the upanisads can be justified in the same way, because they intimate Brahman, which is otherwise not known, through words whose meanings are already known to us in empirical discourse. For instance, let us take the text explaining Brahman as *Parama* Kāraṇa. Though in the empirical world we are familiar with cause-effect relation, what we know so far is that some object is the cause of something else. But here the upanisad speaks of the extraordinary cause which accounts for the entire world. And this information conveyed by the upanisad is new, though it seeks to convey the sense through words whose meanings are already known to us. Similarly we know the use of negation as well as meanings of words like gross, minute and so on. In view of this knowledge we have, there is no difficulty in understanding the meaning of the upaniṣadic text "neither" gross, nor minute, neither short nor long'. Here the text reveals Brahman as Sat or Being which is free from all specifications that can be thought of, though it employs words whose meanings are already known to us. The upaniṣad is, therefore, the means of our knowledge of the existent Brahman.

Further it is pointed out that a sentence does not become restatement simply because it intimates an existent object (*siddha - vastu*) even though what it conveys is entirely new, and is independent of other means of

knowledge. A means of knowledge, Maṇḍana observes, has a dependent nature when the information it conveys is obtained through some other *pramāṇa*, irrespective of the fact whether what it conveys relates to something that exists or something to be done. Though perception and inference intimate what is existent, they are nevertheless, admitted to be pramanas in as much as they are independent (*nirapekṣa*) in the discharge of their work. In the same way though the upanisadic text is existential in character it must be admitted to be valid in as much as it is original and independent in what it conveys.

Notes and References

1. This opinion was voiced by Prof. Arindam Chakraborti in his 'State of Art Lecture' delivered in SSUS, Jan 2004.
2. R. Bala Subramanian, *Advaita Vedānta*, 8.
3. Prof. Matilal gives a similar comment. See Matilal 1990.
4. Sabita Rani Hota, *Philosophy in Linguistic Perspectives*, 114.
5. Austin, J.L, "Performative – constative" in *The Philosophy of Language*, ed. J.R. Searle, Oxford University Press, 1971.
6. Sreekala Nair, *Analysis of Knowledge: Classical and Contemporary Approaches* (Phil) thesis: unpublished (1993)
7. *Brahmasiddhi*, Part I, 23.
8. Ibid. P. 24.
9. *Taittarīya Upaniṣad*, II, I,1
10. *Brahmasiddhi*, Part I, 25.

Surrendering of the Self in Indian Aesthetics

Lima Antony

Rasa has become a key concept in Indian aesthetics since Bharata's *Nāṭyaśāstra*. Many aestheticians have discussed the process of aesthetic enjoyment and the qualities of a *sahṛdaya* or aesthete. Abhinavagupta, a great rhetorician and philosopher, explored and deepened the theory of *rasa*. He analysed the different stages through which a *sahṛdaya* passes in order to attain *rasa* or aesthetic flavour. In *Abhinavabhārati*, he discusses the problem in detail.

Abhinavagupta speaks about the different stages in aesthetic enjoyment. In the first stage the universalized basic mental state is apprehended in an objective manner. In the second stage the duality of subject and object disappears through intense introversion and utter disregard of the basic mental state. At this level, the basic mental state sinks back into the subconscious.[1] The final stage of aesthetic experience is *paramānanda*. This stage is described as *vyatireka turiyeeteta* in which all subjectivity merges in the subconcious. At this stage the self attains its full effulgence; it shines in its *ananda* aspect. Here

the self is not obliterated, hence there is no reason for confusing this ecstatic experience with mystic experience.[2] Thus surrendering of the self becomes an important activity in aesthetic enjoyment. It is not a self conscious activity and therefore no one can force a sahrdaya to do it. *Sahṛdaya*, who undergoes different levels of experience in the process of attaining *rasa*, reaches a state where his aesthetic enjoyment attains a mystical dimension. But according to Abhinavagupta it is not a mystical experience in its full dimension as the self is not obliterated.[3]

Abhinavagupta speaks about the need for overcoming one's ego in order to reach a state where the individual identifies himself or herself with the universal. Grazia Marchiano observes:

> By aesthetic experience, Indian rhetoricians, who have been systematically exploring it since the 7th century, mean a dynamics of subjective consciousness which does not identify itself with the source of pleasure by which it is triggered, but becomes a totally absorbing experience. Whoever experiences this process is absorbed in it to the point of transcending his own limited subjectivity.[4]

Surrendering of the self is not unique to Eastern thought alone; one can find similar concepts and ideas in Western philosophy also. In the Western spiritual thought surrendering of one's will is essential for spiritual progress. Dante has beautifully put it in his famous line, "E'n la sua volontate è nostra pace" (In His Will is our peace). When one's will is surrendered one's self is also

surrendered. It is in surrendering one's will to the absolute that one establishes perfect harmony. This is the theme of T.S. Eliot's noted play, *Murder in the Cathedral*.[5]

Art experience culminating in *rasa* may lead to a realisation of the absolute. In primitive cultures art existed in close union with religious rituals. But the affinity between art and religion was often misunderstood by poets, artists and general public. Certain religious theories evolved in the West projecting art and poetry as hindrances to attaining spiritual perfection. This attitude sometimes produces conflict in religious minded artists. A very poignant example would be the conflict in the mind of Gerard Manley Hopkins, a late-Victorian poet. The absence of the realisation that aesthetic enjoyment can lead to God produced many conflicts in the early stages of his poetic career. But later he recognizes that mortal beauty can lead to immortal beauty. In his *Journals* we find this remark: "I do not think I have ever seen anything more beautiful than the bluebell I have been looking at. I know the beauty of our Lord by it."[6] Through self-surrender the finite self attains infinite glory. In the famous poem "The Windhover" he says:

> Brute beauty and valour and act, oh, air, pride, plume, here
> Buckle! AND the fire that breaks from thee then, a billion
> Times told lovelier, more dangerous, O my chevalier![7]

Abhinavagupta speaks about the deindividualised self in the aesthetic enjoyment in an elaborate manner. As *rasa* springs from selfless sympathy not every one may be capable of attaining it. In aesthetic experience all that is

externally manifested is essentialy 'blissful' (*ānandamaya*), but in actual experience we find the worldly objects painful or pleasant. Abhinavagupta gives an explanation for this problem in aesthetic enjoyment. According to him

> ...external objects are painful or pleasant, when they are related to the individuality of the perceiving subject, when they are viewed objectively and purposively or when the relation between the subject and the object is utilitarian. When the utilitarian relation is substituted by the aesthetical, when the object is viewed without any objective purpose, when the perceiving subject is free from all elements of individuality, when object is reflected on deindividualised self, it is not experienced as either pleasant or painful, but simply produces a stir in the universalised self of the percipient, brings about the predominance of the *ananda* aspect of the self. This is exactly what happens when an aesthete hears sweet music. Now if the music or any other aesthetic object be not essentially of the nature of bliss or *para-brahman* how could it manifest the aspect of 'bliss' (*ānanda*) of the deindividualised subject? The aesthetic experience from music, according to Abhinavagupata, is the experience of 'bliss' (*ānanda*) at the transcendental level. Accordingly he holds that *sahṛdaya* or aesthete is one who is capable of rising to the transcendental level. Therefore, one who cannot cast off the limitations of body etc. and rise to the transcendental level is 'non-aesthete' (*ahṛdaya*).[8]

According to K.C. Pande, "Knowledge, whether it be rational or sensuous, generally proceeds from the will itself.

It belongs to the inner being of the higher grades of objectification of will. It is a mere means of supporting the individual and the species. It is originally destined for the service of the will, for the accomplishment of its aim. It remains almost throughout entirely for the service of the will."[9]

According to Schopenhauer aesthetic experience is the experience of 'idea', the immediate manifestation of will, free from all relations. It is attained when knowledge is free from the service of will and the subject also is free from all elements of individuality. Schopenhauer holds that this transcendental knowledge is got intutively by a connoisseur contemplating a beautiful work of art.[10]

In Western philosophy the conscious mind has long been regarded as the essence of selfhood. This view is encapsulated in the proclamation by the philosopher Descartes, "I think, therefore I am" Lacan lays down a dramatic challenge to this philosophical consensus when he reverses this into " I am where I think not"[11]

Abhinava is not a rationalist of the Kantian type. On the contrary, he belongs to the Hegelian type and devotes serious attention to the problem of ultimate origin and nature of the world of experience. Abhinavagupta was a mystic, and the tradition as recorded by his followers and commentators tells us that he had realised the absolute. Mystic experience, therefore, he held to be nothing but relisation of the self, free from all impurities, and it constitutes the individuality of the individual self. This implies the identity of the individual and the universal in essential nature. This means that the universal is essentially

the same as the individual. His conception of the universal, the absolute, is, therefore, based upon the analysis of human mind.

In Abhinavagupta, aesthetic experience begins at the sense-level. It rises to the transcendental level through imagination, emotion and catharsis. In order to experience knowledge, one has to rely on *pramata*. *Pramata* is the light of *cit* itself as a limited manifestation of the universal consciousness. It is the means of knowledge. The subject of knowledge is *pramata*. The *cit* has two aspects. As it sends its light towards the object it is *pramāṇa*, or means of knowledge.[12]

The unselfishness signified by art experience is not only spontaneous but also complete. Man grows so unselfish then that he becomes virtually unconscious of his private self. This is the meaning of saying that art experience consists in the disinterested contemplation of beauty. The intrusion of any personal aim is sure to vitiate it, and make the pursuit of art unsuccessful. As Hiriyanna says, "The aim of art experience is to secure for man a unique form of experience which according to one view can never be attained in actual life." In his view one important quality needed for art experience is unselfishness; "The selflessness signified by art experience, on the other hand, is not only spontaneous but also complete. Man grows so unselfish then that he becomes virtually unconscious of his private self."[13]

Art experience yields a kind of joy which is pure and untainted by even pain. This is a further indication of the transcendental character of art experience; and it shows

that the aesthetic attitude stands higher than that of common or everyday life which is invariably characterised by more or less of mental tension. On account of these reasons, art experience is regarded as identifiable with the ultimate goal of life as it is conceived by the idealists. As Devy says, "*śānta rasa* is to be known as that which arises from a desire to secure the liberation of the Self, which leads to a knowledge of the Truth, and is connected with the prosperity of higher happiness."[14] And according to her the actual act of literary enjoyment can be compared to the moment of union between lovers or that between God and the seeker, for all these are modes of entering which also admit being entered into. They are acts which rise above the duality of passivity and activity."[15]

A *sahṛdaya* must have taste or *rasikatva*, *sahṛdayatva* or aesthetic susceptibility, power of visualisation, intellectual background, contemplative heart, the necessary psycho-physical condition and the capacity to identify oneself with the aesthetic object. Aesthetic enjoyment also demands an effacing of individual self or the surrendering of the self which is seen in mystical experience also. But in aesthetic experience it is temporary, while in mystical experience it is more of a permanent nature.

Notes

1 K.M. Tharakan, *Western and Eastern Poetics: A Comparative Study of Reader Response in I.A. Richards and Abhinavagupta* (New Delhi: Prestige Books, 1998) 74-75.

2 Tharakan 75.

3 Tharakan 75.

4 Grazia Marchiano, "What to Learn from Eastern Aesthetics," 2 April 2003 < http://www.uqtr.uqucbec.ca/AE/val_2/marchiano.html>

5 Nevill Coghill, introduction, *Murder in the Cathedral*, by T.S. Eliot (London: Oxford University Press, 1983) 18.

6 Gerard Manley Hopkins, *The Journals and Papers of Gerard Manley Hopkins*, eds Humphry House and Graham Storey (2nd ed. London: Oxford UP, 1959) 199.

7 Gerard Manley Hopkins, *The Poems of Gerard Manley Hopkins*. eds W.H. Gardner and N.H. MacKenzie, 4th ed. (1967. Rpt. Oxford: Oxford UP, 1989) 69.

8 Kanti Chandra Pandey, *Comparative Aesthetics: Indian Aesthetics*, 3rd ed., vol.1 (Varanasi: Chowkhamba Sanskrit Series, 1995) 561-562.

9 Kanti Chandra Pandey, *Comparative Aesthetics:Western Aesthetics*, 3rd ed., vol.2 (Varanasi: Chowkhamba Sanskrit Series, 1995) 478-479.

10 Kanti Chandra Pandey, vol 2, 478.

11 Peter Barry, *Beginning Theory*, (Chennai: T.R. Publication Pvt. Ltd, 1999) 112.

12 Tharakan 74.

13 M. Hiriyanna, "The Main Aspects of Indian Aesthetics," ed. V. Sethuraman, *Indian Aesthetics* (Madras: Macmillan, 1990) 16.

14 G.N. Devy, *After Amnesia: Tradition and Change in Indian Literary Criticism* (Bombay: Orient Longman Limited, 1992) 71.

15 G.N. Devy 126.

Fiction as Employed in Udayana Story

Dr. P.V. Bhagya Lakshmi

Only a writer who can conceive life seriously can make a good fiction the writing of which helps him escape from the troubles of real life diverting the truth and realties of life to his advantage. He derives much pleasure and satisfaction from it and gets release from the stresses of worldly life.

Every author presents his works to an unfamiliar crowd of readers. When doing this, he has to adopt certain methods to conquer their minds. Firstly he should learn the prevailing tastes and trends. Secondly he should use beautiful and lucid style to attract the readers.

Actually the author exploits the readers' emotions in a psychological way but while doing this he becomes successful as a writer. To write fiction is a tiresome job; the writer has to detach the reader's mind from reality and push him into the world of fantasy and imagination created by him.

All stories written are the reflections of the society at certain period and they depict the culture and special

standards of that time. But the writer by infusing myth and fantasy into it tries to remove this age from such work. For attaining this goal he wipes out the time and age consciousness from the minds of the readers and leaves only the elements of culture that were transferred from generation to generation. This helps the reader appreciate the story beyond the limits of time and age, as such stories have the inborn power to withstand the test of time since it is the depiction of the true life of man – his emotions, passions, miseries etc. compiled in a beautiful way to fulfill the tastes of his mind and presented in an attractive manner mixing myths, fantasies, etc. in a language which is easily intelligible to common man.

Why was Gunadya attracted to folklore, myths and fiction? Even though he had to relinquish Sanskrit, Prakrt and even his own country, later he had to find the resort in this folklore and myths. Later, apart from finding solace in the creation of works of poetic beauty, which are in plenty in these folklore and myths, the richness of such qualities in folklore might have attracted him towards them. His works are the testimony of the experiences witnessed by him. They also indicate his desire to give vent to his feelings and emotions, and efforts to recapture his lost treasures, through his work. Gunadya never liked to draw any demarcation between his conscious mind and subconscious mind in writing these stories. A writer's freedom rests in the violation of rules of logic and reasoning especially when he incorporates fantasy in his work. Here Gunadya conveniently sets aside logic in order to give his characters full freedom to live in the world of miracles and fantasies, as the writer thinks fit, so that he can make them do what

he thinks and aims at. Gunadya by his dexterous and lucid style presents a world of fantasy and wonders before his readers. This shows Gunadya's desire to use his freedom of thought in his work.

Every literary work has a logic and a purpose. Here the writer uses his fantasy, oriented from his optimistic views as a contradiction to the prevailing pessimistic approach of life. Here the conflict of emotions functions as a creative force to create his fiction. Here also we can see the weakness of the writer who overemphasizes morality as the basic element of a welfare state. For this purpose he writes an original plot modified with fabricated stories. Gunadya creates an enthusiasm in the minds of the readers with the sole purpose of infusing in their minds an unshattered belief in his morality–oriented stories.

Sometimes the writer finds it difficult to show miracles against forthcoming tragic situations. The miracles happen in the lives of some characters. The writer gets the source for his theme from the existing world and he is also not free from its limitations. Even while picturing the stories of the other world and life after death, the qualities of his characters remain the same as in the real mortal world.

No man other than a writer can break the limitations of life. An author can find fiction in common and historical events. Here the author's imagination, circumstances and psychological thinking function as necessary elements for the creation of a story.

In Gunadya's opinion the fiction is an after-effect of the unfulfilled desires of its author's mind. In a fiction the

imagination gets the colour of reality. Only a writer with romantic leaning can write a fictional fantasy. In his fiction the writer narrates a story and its character tells stories.

Even though the writer has full right on these stories, the characters also appear in their full light and form in these stories. Sometimes we feel that even the author is pushed aside by his characters, but on a clear analysis we can find it is his success as a writer.

As observed earlier, in order to introduce a new writer to readers and thereby to lay a strong base for his works, every preface writer tries his best to write the prologue by mixing fiction with myth prevailing in the society at that time. Here King Satavahana himself becomes a prologue writer to Gunadya's works and naturally the people's attention is centred around him. Here the prologue writer by setting a mythical background fictionalizes the writer's life.

While introducing a new writer to the readers, a prologue writer deliberately inserts some fabricated stories in it. Thus a writer in obscurity till that time emerges as one of the most influential writers to find a place in the hearts of the masses. He introduces the very famous story of Siva and Parvati and presents it before the public so that people get attracted towards it since people at that time believed in the divine nature of the world and thought that everything was rooted in this divine nature.

The prologue writer can play this trick only if he has knowledge about the psychological knowledge of the masses. The introduction of the story of Siva and Parvati

was with the clear aim to get it approved by the masses as the author was very sure of the readers' longing to hear a good story untold till that day.

In the preface the author's life story also is fictionalised. It is said that Malyavan, who was son of Govindadatta, through his good deeds wanted to become one of the servants of Siva. For this purpose he deserted his body and became a Siva Gana. But unfortunately a curse made him again a human being by metempsychosis, and he became a good story writer by name Gunadya. Here the preface writer very cleverly made a move to fictionalise the real story. The prologue writer vividly establishes the relationship between the author and himself. He also depicts vividly Gunadya's childhood as he was born as an illegitimate child to a Brahmin woman and brought up by his uncles. Later when his mother and uncles died he went to the king Satavahana and served him sincerely as an intelligent and efficient minister, but the unexpected turn of events resulted in Gunadya's leaving the country without even using Sanskrit or other local Vernacular languages. He was forced to live in the forest and learn Paisaci language. But this resulted in the writing of one of the magnificent works – the *Bṛhatkathā*. At first it didn't get much acceptance among the masses as it was written in a low language, i.e., Paisaci. But at last even though many portions of it were lost, the public accepted it whole-heartedly. The cause for the destruction of many valuable portions of the story was the indifference of the king. But later on, the king realized the value of the book which prompted him to write a preface to the work. And he did

this with much sorrow and repentance as he realized that it was a magnificent, extraordinary masterpiece of the time which he had turned down as worthless earlier. The practice of writing prefaces and the fictionalization of the origin of the work in the preface adding fantasy and myths to such stories is not new in Indian Literature. In the *Ṛgveda* the origin of the Vedic literature itself is described as a gift from the gods. The *Rāmāyaṇa,* the *Mahābhārata, Pañcatantra* and such other stories, Purāṇas, Śāstras etc are described to have a divine or semi–divine origin with the help of some extra-terrestrial forces. This was essential at that time in a community of people who believed in supernatural powers and life after death and also in destiny believed to be controlled by these eternal forces.

The stories of Gunadya also are no exceptions to this belief. His characters are human beings and they have to undergo the pangs of life and the rules of destiny even if they are possessed of supernatural miraculous powers or extra – intelligence or knowledge or they are men of high origin. The story of Udayana is a very good example of this truth. The underlying factor and message in Gunadya stories is that the god created this world in its present form with his clear-cut rules and norms so that no one can trespass them. If anyone attempts at it he has to suffer its effects and he will reap the results of his action.

Due to some unforeseen reasons, Udayana, who was a royal progeny, was forced to live with his mother in the forest but later he got his kingship and married Vāsavadatta and Padmāvatī and Bandhumatī. In Vāsavadatta he had a son named Naravāhanadatta and when his son matured

enough to become the successor to his throne, he committed suicide. When the author created fiction with this story, the reader could find a vast world of fantasy and fiction before him adding to the beauty of the work which attracted the minds of the masses.

The writer begins his fiction from Kathāmukhālaṁbaka. Here the story of Udayana is depicted through the medium of fiction. He starts his fiction from king Janamejaya of Kuru dynasty adding to the reputation and popularity of one royal dynasty as an integral part of his fiction. He knew very well that a writer should accept every interesting element in his fiction to make the readers enjoy and appreciate the work.

It is said that Śatānika was killed in a battle against the Asuras which he fought for Lord Indra. Later his son Sahasrānika ascended the throne. Udayana was the son of this Sahasrānika. Udayana had his birth in the family of kings with high reputation, ancient ancestry, and noble origin who had alliance even with Gods. Thus the Udayana story is created in an atmosphere of fantasy and this goes to its highest realm when Lord Indra makes his entry into the story. The reader becomes much attracted to the story realising the highest regards the father and mother received from the celestial beings. The time factor disappears from the minds of the readers, the differences of place vanishes, the relations between God and man become connected with each other. Thus Gunadya creates a world of fantasy for the readers.

Once Sahasrānika felt much worried as he could not find a suitable bride for him and in order to alleviate Sahasrānika's sorrow, Lord Indra revealed to him about his

previous birth. The fantasy employed here by the author goes like this:

> Once in paradise, a Vasu got much attracted to a dancing woman named Alambusha.When Brahma knew this he became angry and cursed both of them to take birth on the earth. Accordingly Vasu was born as Sahasrānika. Alaṁbusha took birth as Mṛgayāvati who later on became his wife.

A fiction can change the worst part of history into the best one if it is properly handled by an efficient author. Thus even though the story of the birth and early life of Udayana in the forest is shrouded in mystery, it has been reconstructed into an ideal piece of fiction by Gunadya in the following manner:

> Once Sahasrānika went to heaven to help Indra in his battle against the demons. On his way back he got indulged in his thoughts about his queen Mṛgayāvati. Due to his day–dreaming, he could not hear the words uttered by Thilottama who cursed him to live departed from his queen for fourteen years.

This fabricated story wipes out the unpleasant circumstances of their separation. Here the curse symbolizes fate which confronts the mankind, when the pregnant Mṛgayāvati taking her bath in a pond of blood coloured water, monster bird carrying her away and putting her on the peak of Udayana mountain. There she was saved by some sages. She gave birth to a baby who was named Udayana. This story puts in high esteem the birth story of Udayana clearing out all blemishes of royal dynasty.

In his fiction Gunadya describes Udayana's soft heartedness to other creatures. Thus in order to save a serpent from a śabara he gave his precious bangle to him and in return to this help the serpent gave him a lute and taught him the technique of making evergreen garland and Thilakam and also the divine method of curing poison with a betel box presented to him from the Nagas.

Here we can easily find the inevitability of one's destiny even though one is endowed with divine powers as in the case of the serpent which had to seek the help of a common man to get released from the hands of the hunter. The release of the serpent and the attainment of presents help in Udayana's future achievement in life. This is also presented as the play of destiny which no one can get rid of.

Man's fear of death, desire to be born again, fear of becoming old, longing for death and such other mental attitudes are objects of interest and a topic of discussion in the treatise of every good story teller. Gunadya depicts in his fiction the different mental attitudes of different people, but we can't overlook the personal view point of Gunadya as a writer. Whenever he has his fantasy he can't turn his face before the phenomena of death and can't refrain from depicting the cruel face of death.

In a society governed by chaos and rivalry, a humorous fiction will find its success. That is, it can give enough consideration to human feelings and also criticize the evil actions and antisocial tendencies which will help the society to correct itself resulting in the social and cultural integrity and security of mankind. So Gunadya tried to give a vivid

picture of the degradation of a society by picturing its conflicting religious views, craze for power and its pursuit after wealth and other pleasures. Even for an individual who found it very difficult to fight against these evils could find pleasure in these stories. Only for a writer who cannot bear his existence beyond his society can write such stories with a clear purpose of correcting the society from evils and enable it to lead a better life. By employing humour the author himself can get rid of stress caused by the ill-feelings of bad ways of the society and also send the message to the society without disturbing it much.

References

1. *Brahat-Kathā Ślokasaṁgraha.* Imprimeric Nationale Paris, 1926.
2. Kṣemendra. *Bṛhatkathāmanjari.* Meharchand Lacchmandass, New Delhi, 1982.
3. Somadeva. *Kathāsaritsagara.* Motilal Banarsidass, Delhi.
4. Dodd, E.F. *Folk Tales from Asia* Macmillan and Co. Limited, Madras, 1958.
5. Lodge, David. 20th Century Literary Criticism. Longman Group Limited, 1972.

Living in accordance with sastras means avoiding over-indulgence in all pleasures of sense, touch, taste, smell, hearing and sight.

— Chanakya

श्री वेङ्कटेशप्रणीता वृत्तरत्नावली सटीका

(पूर्वतोऽनुवृत्ता)

सम्पादकः : प्रोफ. आर्. वासुदेवन् पोट्टिः

५१. मा सज्जं सततं गुणैर्विरहितं वक्त्राम्बुजालोकने
वामानां बहुभेदवञ्चनकलावैदग्ध्यसीमाभुवाम्।
मूर्तौ सज्जयतात्तवाम्ब विलसन्मुग्धेन्दुचूडामणौ
तद्ध्यानं खलु दुष्कृतैणहनने शार्दूलविक्रीडितम्।।

मा सज्जमिति - हे अम्ब बहुभेदायां नानाविधायां वञ्चनाकलायां वशीकरणविद्यायां वैदग्ध्यं चातुर्यं तस्य सीमाभुवां सीमास्थानानां वामानां स्त्रीणाम्। पयोधरे हरे कामे विद्याद्वा मामपि स्त्रियम् इति नानार्थे। वक्त्राम्बुजालोकने मुखारविन्दवीक्षणे सततं नित्यं सज्जं सन्नद्धं, गुणैः शीलादिभिः विरहितं मां विलसन्मुग्धेन्दुचूडामणौ विलसद्बालचन्द्रशेखरायां तव मूर्तौ सज्जयतात्। तद्ध्यानं मूर्त्तिध्यानं भावनाविशेषः दुष्कृतान्येव एणा मृगा तेषां हनने शार्दूलस्य व्याघ्रस्य विक्रीडितं क्रीडा खलु। अतस्तद्ध्यानरतं मां त्वं सायुज्यभाजं क्रियाः इत्याशयः। शार्दूलविक्रीडितं वृत्तम्। मसजसततैर्गेन च लक्षणम्।।

५२. यमी नासारन्ध्राद्गतिमुपगतं वायुमन्तर्निरुन्धन्
सदा यः प्रोदञ्चत्पुलकभरितो वारिपूर्णेक्षणस्ते।
वपुर्ध्यायत्यम्ब प्रहसितशरद्मेघविस्फूर्जिताभं
गुणानष्टौ सोऽयं भृशमसुलभान् संलभेताणिमाद्यान्।।

यमीति। यमी यमवान्। यमाः पञ्चेतिहासोक्ताः। अहिंसासत्यमस्तेयं ब्रह्मचर्यमसङ्ग्रहः इति। यमशब्दोऽत्र नियमादेरुपलक्षकः। अस्मादाचार्यास्तु सङ्क्षेपेण योगानेवमाहुः - यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधय इत्यष्टौ योगाङ्गानि। अत्राहिंसासत्यमस्तेय ब्रह्मचर्यकृता जपाः। क्षमाधृतिर्मिताहारः शौचं चैव यमा दशेति। नियमन्तु तव सन्तोषेणाधिक्यं दानं देवस्य पूजनम्। वेदान्तश्रवणं चैव ह्रन्मतिश्च जपो हुतम् इति। आसनन्तु पद्मासनं, स्वस्तिकाख्यं भद्रं वज्रासनं तथा। वीरासनमिति प्रोक्तं सारमासनमेव च। इत्यासनपञ्चकम्। प्राणायामस्तु - .... पूरयेद्वायुं श्वासं षोडशमात्रया। धारयेत्पूरितं योगी चतुष्षष्ट्या तु मात्रया। सुषुम्नामध्यगं सम्यक्, द्वात्रिंशत्तया शनैः नाड्या पिङ्गल चैव रेचयेद्योगविक्रमः। इति। इन्द्रियाणां विचरतां विषयेभ्योऽपकर्षणम्। बलादाहरणं तेषां प्रत्याहारोऽभिधीयते। अङ्गुष्ठगुल्फजङ्घासु जानूरुतले तथा हृद्ग्रीवकण्ठ एवेष्टलम्बिकासां ततो नसि। भ्रूमध्ये मस्तके चैव द्वादशान्ते यथाविधि। धारणं प्राणमारुतो धारणेति निगद्यते। समाहितेन मनसा चैतान्यन्तरवर्त्तिनः। आमन्त्र्याभीष्टदेवानां ध्यानं ध्यानमिहोच्यते। समत्वभावनां नित्यं जीवात्म-परमात्मनोः। समाधिमाहुर्मुनयस्तत्त्वयोगविशारदाः। इति। तं वायुमन्तर्निरुन्धन् नियमयन् रेचनाकुम्भकपूरकैः प्राणायामं कुर्वन्तीति यावत्। सदा यावद्ध्यानं, प्रोदञ्चद्भिः प्रकर्षेणाविर्भूतैः पुलकैः रोमाञ्चैः भरितः वारिणा आनन्दबाष्पेण पूर्णे ईक्षणे यस्य तादृशः। सः तथोक्तः यः प्रहसितशरन्मेघसमूहस्य आभा शोभा इव आभा यस्य तादृशं ते गात्रं ध्यायति। सोऽयं भृशमसुलभान् दुष्प्रापान् अणिमादीनष्टौ गुणान् संलभेत। मेघविस्फूर्जितं वृत्तम्। यमनसररैर्गेन च लक्षणम्।।

५३. मन्त्राभिन्नायफालागरुतिलककलारम्याय शमिने
वागीशे, तावकायापहतनवशरच्चन्द्रातपरुचे।
नित्यं कुर्मो नमस्यां सततविनताकौकरस्रुवदना-
चूडारत्नां शुनीराजितचरणयुगाम्भोजाय वपुषे।।

मन्त्राभीति। हे वागीश, मन्त्राभिन्नया मन्त्राद्भेदरहितया गुरुदेवमन्त्राणामैक्यं संभावयेत्सदिति स्मरणात् मन्त्ररूपत्वेन ध्येयायेत्यर्थः। फलागरुतिलककलारम्याय

भाले ललाटे यः अगरुतिलकः कलया रम्याय। सततं विनतानां नाकौकः सुवदनानां सुरस्त्रीणां चूडारत्नांशुभिः मकुटमणिकान्तिभिः नीराजितं कल्पितारात्रिकाचरणयुगमेवाम्भोजं यस्य तस्मै तावकाय वपुषे मूर्त्तये नित्यं नमस्यां कुर्मः। सुवदनावृत्तम्। मरभयनभैर्लगाभ्यां च लक्षणम्। फकारेण पवर्गो भगणो विहितः।।

५४. मारो भानुर्यायं मुनिनिभृतमनः कार्मणं वासराणा-
मीशत्वं प्राप्तवन्तौ तव कमितुरियं सा हि शक्तिसमग्रा।
वक्त्राम्भोजे यदीये वसति नवमणिस्रग्धरा कुन्दकान्ति-
र्मूर्त्तिस्ते वागधीशे न भवति कतरस्तस्य धातुः प्रभावः।।

मारो भानुरिति। हे वागीशे यया शक्त्या मारः कामो भानुः सूर्यश्च मुनिना निभृतस्य मनसः कार्मणं तथा वासराणां अह्नामीशित्वं प्राप्तवन्तौ लब्धवन्तौ अभूताम्। मारो मुनिनिभृतमनः कार्मणं प्राप्तवान्। भानुर्वासराधिपत्यं प्राप्तवानित्यर्थः। सेयं समग्रशक्तिः। कमितुः भर्तुः शक्तिभिः कामस्य वशीकरणसामर्थ्यं भानोः प्रकाशकत्वं च भवच्छक्त्यधीनमिति भावः। तत्कथमित्याह - यदि यो वक्त्राम्बुजे नवमणिः, तेन रचिता या स्रक् माला, तां धरतीति नवमणिस्रग्धरा कुन्दकान्तिः यस्याः सा तव मूर्तिः वसति, तस्य धातुः प्रभावः कतरो न भवति। सर्वप्रभावो भवतीत्यर्थः। स्रग्धरा वृत्तम्। मरभनययैर्लक्षणम्।।

५५. निजभुजजर्जरीकृतपटीरकुचतिदृढोपगूढ-
विजितसुधारसालपितलीलमनेकविलाससुखम्।
स हि भुवि भोगमेति सुदशां च ततोऽनुपदं परात्परं
शशिवदना त्वमम्ब हृदि येन शुचि द्युतिमत्युपास्यसे।।

निजभुजेति। हे अम्ब, शशिवदना चन्द्रमुखी शुचिद्युतिमति निर्मलकान्तिमति। कर्मधारयान्मतुप्। त्वं येन पुंसां हृदि हृदये उपास्यसे संभाव्यसे स पुमान् भुवि लोके निजभुजाभ्यां जर्जरीकृतपटीरयोः चर्चितचन्दनयोः सुधारसनिर्जिता अमृतमाधुर्यालपितलीला येन तथोक्तम् अनेकविलासैः बहुविधचेष्टासम्भ्रमैः

भासुरमुज्ज्वलं सुदृशां स्त्रीणां भोगं निर्वेशमेति अनुपदमनन्तरमेतद्देहानन्तरमित्यर्थः। परादिन्द्रादिपदादपि परमुत्कृष्टं पदं त्वदीयमिति, तच्च प्राप्नोति। त्वद्भक्तानां न केवलमैहिकसुखं किन्त्वामुष्मिकमप्यस्तीति भावः। भोगस्तु भोजने वित्ते निर्वेशे पालने सुखे इति विश्वः। शशिवदना वृत्तम्। नजभजजजरैर्लक्षणम्।।

५६. ननुररिरुरुरुग्ररोषो भवेत्तस्य सर्वो जनो वश्यतामश्नुते सन्ततं
समधिकतररूपशोभोज्ज्वलास्सन्ति वामालकास्सम्पदश्चातियक्षेश्वराः।
भगवति किमपि प्रसज्येत यस्मिन् प्रफुल्लासिताम्भोजमित्रैः प्रकाशैर्धनैः
प्रतिकलविसरद्दयाचण्डवृष्टिप्रयातः कटाक्षोऽसतां दण्डकस्तावकः।।

ननुरिति। हे भगवति, किमपि च प्रफुल्लासिताम्भोजमित्रैः विकसितनीलोत्पलसखैः तत्सदृशैरित्यर्थः। प्रकाशैर्घनैः कान्तिभिः धनैः सान्द्रैरित्यर्थः। प्रतिकलं प्रतिक्षणं प्रसरन्तीनां प्रसारिणीनां चण्डवृष्टीनां प्रयातः गतिविशेषाः यस्य तथोक्तः। अतिदयालुरित्यर्थः भक्तविषय इति। असतां दुर्जनानामद्याधुना दण्डकः प्रशासकः, तवायं तावकः कटाक्षो यस्मिन् पुंसि प्रसज्येत नुः नरस्य उरुः महान् अरिः शत्रुः उग्रशेषो न भवेत्। तस्य. दर्शनमात्रेण प्रबलो रिपुः सर्व एव स्तब्धो भवेदित्यर्थः। किञ्च सर्वोऽपि जनस्तस्य सततं वश्यतां स्वाधीनतामश्नुते प्राप्नोति। तथा समधिकतराभ्यां सर्वोत्कृष्टाभ्यां रूपशोभाभ्यामुज्ज्वलाः वामालकाः सुन्दरकुन्तलाः स्त्रियः सन्ति। अपि चातियक्षेश्वराः अतिक्रान्तकुबेराः संपदश्च सन्ति। त्वत्कटाक्षवीक्षणपात्रस्य पुंसः सर्वोऽपि मित्रमिति। स एवोत्तमस्त्रीणां भर्ता भवति। तेनाधिकतरमाश्चर्यं प्राप्तमित्यर्थः। न नुः अरिः उरुः इति पदच्छेदः। अयं चण्डवृष्टिप्रयातो नाम दण्डकः। न गणद्वयेन सप्तभिश्च यगणैर्लक्षणं ज्ञेयम्।

अथार्धसमवृत्तानि लक्ष्यन्ते

५७. ससृजे गगनादि वस्तु धात्रा
सभरं यत्तदिदं न केवलं ते।
प्रथयत्यनुभावमम्बमुख्यं
तदुपच्छन्दसिकं च वृत्तजातम्।।

ससृज इति। हे अम्ब, गगनादि यद्वस्तु अर्थजातं तस्माद्वा एतस्मादात्मन आकाशः संभूतः इति श्रुत्यनुसारेण गगनादीत्युक्तम्। धात्रा ससृजे सृष्टम्। सभरं सातिशयं तदिदं वस्तु केवलं ते एव मुख्यं प्रधानमनुभावं महिमानं प्रथयति किम्, किन्तु तदुपच्छन्दसिकम्। तस्य धातुरूपच्छन्दसि सच्छविविशेषे भवतीति तदुपच्छन्दसिकम्। छन्दांसि त्रिष्टुबादीनि श्रौतच्छन्दतयापि .... तद्वृत्तजातं तदुदन्तं भावत्कं च प्रथयति। धातुरैच्छिकं वृत्तजातं प्रतीयत इत्ययमर्थः। प्रजापतिसृष्टिरिति प्रतीतिमाश्रित्योक्तः। सरस्वतीपतिर्जगत्स्रष्टेति प्रतीत्या देव्या अनुभावस्य मुख्यत्वमुक्तम्। वस्तुतस्तु ब्रह्मणः सृष्टिकर्तृत्वादिसामर्थ्यात्। सर्वमनादिप्रकृतिरूपायां देव्यामनुभावस्य मुख्यत्वमुक्तम्। वृत्त्या ब्रह्मणः सृष्टिकर्तृत्वादिसामर्थ्यं देव्याः शक्त्यधीनमित्यागमः। एवं वान्वयः - धात्रा गगनादिसृष्टे (?) केवलमिदेव मुख्यमनुभावं प्रथयति। किन्तु तदुपच्छन्दसिकं वृत्तजातं च तं मुख्यमनुभावं प्रथयति। उपच्छन्दसिकं वृत्तम्। ससृजेगेत्यनेन पूर्वपादलक्षणम्। सभरमित्यनेन उत्तरपादलक्षणं सूचितं ज्ञेयम्।।

५८. न नरिलगति मन्मनो हते
निजजरसा तव रज्यति प्रिये।
विजितमपरवक्त्रमम्ब ते
सततनिवासतया यदाननैः।।

न नरीति। हे अम्ब, हे जननि, मन्मनः निजजरसा स्वविस्रंसतया हते निस्तेजस्क इत्यर्थः। नरि मनुष्ये न लगति। तर्हि कुत्र लगतीत्याह - तव प्रिये भर्तरि त्वविनाभूते ब्रह्मणि रज्यति। तस्मिन् अनुरक्तं भवति। तस्य वैशिष्ट्यमाह - यदाननैः यन्मुखैः जितमपरवक्त्रं न विद्यते। परमुत्कृष्टं यस्मात्तदनुपममिति यावत् सततनिवासतया नित्यवासत्वेन हेतुना जितं तस्मिन् तव प्रिये रज्यति। अपरवक्त्रं वृत्तम्। ननलगैः पूर्वपादलक्षणम्। नजजरेति उत्तरपादलक्षणम्।।

५९. ननिरयहरणक्रियस्य मात-
र्निजजरगर्हितदेहिनोऽवलम्बः।
मम भव जलधौ निमज्जतस्ते
भुजलतिकानखकान्तिपुष्पिताग्रा।।

न निरयेति। हे मातः हे जननि निरयहरणाक्रिया नरकवासविध्वंसनक्रिया ज्योतिष्टोमादिकर्म यस्य सः निरयहरणक्रियः। न स भवतीति ननिरयहरनक्रियः। नशब्देनसुप्सुपेति समासः। वैदिककर्मानुष्ठानरहितस्येत्यर्थः। निजजरः (स्वाभाविकनित्यनिजेष्वित्यमरः) स्वाभाविकजरादूषितदेहयुक्तस्य भवजलधौ संसारसागरे निमज्जतो निपत्य मज्जतो मम नखकान्तिभिः पुष्पिताग्रा ते भुजलतिका बाहुवल्ली अवलम्बः आधारयष्टिः भवतु। यथा कश्चिन्नद्यादौ शाखिशाखादिकमवलम्ब्य समत्तरति तथा भवत्याः पाणिमवलम्ब्य भवाब्धिमुत्तरिष्यामि। पुष्पिताग्रा वृत्तम्। ननरयैर्गणैः पूर्वपादलक्षणम्। नजजरगैः उत्तरपादलक्षणम्।।

६०. स सृजन् गणशो जगच्छुभे
सभरालिङ्गनसौख्यदौ स्तनौ।
तव पद्मगुणावियोगिनी
नयने चानुभवन् विधिः कृती।।

स सृजन्निति। हे शुभे कल्याणि जगत् भुवनं गणशः बहुशः सृजन् सविधिः विरिञ्चिः सभरालिङ्गनेन सातिशयपरिरम्भणेन सौख्यदौ स्तनौ तथा पद्मगुणैः कमलश्रीभिः अवियोगिनी शतपत्रसदृशे इत्यर्थः। तव नयने चानुभवन् सन् कृती निर्विशन् सन् कृती खलु कुशलो हि इत्यर्थः। वियोगिनी वृत्तम्। ससजैः गेन च पूर्वपादे, सभरैः लगाभ्याञ्चोत्तरपादे लक्षणम्।।

६१. तान्तां जरार्त्तेरनुपेयुषी दशां
जिताजरत्कुन्दरुचिच्छटा शुभे।
त्वं देवजातेः प्रथमा हि जायते
परोपजातिः सकलापि देवता।।

तान्तामिति। हे शुभे, जरार्त्तेः विसंस्त्रापीडायाः। तां तां जरार्त्तेरिति पञ्चमी। दशामवस्थामनुपेयुषी अप्राप्ता, नित्ययौवनत्वादिति भावः। जिता परिभूता अजरत्कुन्दस्य प्रत्यग्रकुन्दपुष्पस्य रुचिच्छटा कान्तिराजिः यया सा तथोक्ता सा त्वं देवताजातेः आदौ प्रथमा आद्या खलु। अपरा अन्या सकलापि देवता उपजातिः जायेत। अवान्तरजातिर्भवतीत्यर्थः। उपजातिः वृत्तम्। ततजरैः पूर्वपादे जतजरैरुत्तरपादे च लक्षणम्। एवमर्धसमवृत्तविशेषा लक्षिताः। अस्य पुनरुपजातिवृत्तस्य समत्वेऽपि पूर्वापरपादयोः गणवैषम्यादर्धसमेषु कथनमिति ज्ञेयम्।।

विषमवृत्तानि

६२. सृज सल्लघुस्वमपि धाम
न सृजगतिमुदगता पदम्।
भिन्नजलगुरुनदीसदृशीं
सृज सज्जगात्रि शशिनिन्दने गिरम्।।

सृजेति। हे सज्जगात्रि, हे सन्नताङ्गि, तत्सत्यं कालत्रयबाधरहितं स्वधाम त्वदीयं स्थानं लघ्वल्पमपि सृज। त्वदगैकदेशे सज्जयेत्यर्थः। किञ्च भिन्नजलैः उद्वेलसलिलैः गुरुः प्रथिता नदी तस्य भ्रंशरहितं सृज। .... ज्ञा न भवन्ति। ज्ञानत्व (?) प्राप्तिरवश्यं भवतीत्यर्थः। इदं विषमवृत्तम् उदगता नाम। लक्षणं तत्तत्पादादौ सूचितम्। सजसलैः पूर्वः, नसजगैरुत्तरः। भनजलगैरन्यः। सजसजगैरुत्तरः।।

६३. कराम्बुजं सृजत्समाक्षवलया
तनुस्तव शुभे जितेन्दु(नवेन्दु)सुषमा।
भिनत्तु (छिनत्तु) दुरितच्छटां मम नदी
तटीमिव चलज्जलोद्धतगतिः।।

कराम्बुजेति। हे कराम्बुजे, हस्तपद्मे, सृजत्स..... तान् आनुपूर्व्या अक्षवलया वलयाकाराक्षमाला यस्याः सा तथोक्ता जिता इन्दोः सुषमा परमाभिख्या

यया सा ते मूर्त्तिः मम दुरितच्छटां दुःखजालं चलद्भिर्जलैरुद्धता अविहतगतिर्यस्याः सा नदी तटीमिव छिनत्तु भिनत्तु। जलोद्धतगतिर्वृत्तम्। सजससैर्लक्षणम्। जलोद्धतगतेः ....(?) श्चरणादौ वक्तुमशक्यत्वात् अक्षरादूर्ध्वं लक्षणमितत (?) गन्तव्यम्।

६४. मनो व्रजसि जासयल्लगनमंहसां मे यदि
त्वदङ्गमतिचन्द्रिकं विधुतमोहमाबिभ्रती।
तदा परिणतिं गता द्रुहिणपत्नि पृथ्वी सतां
प्रभावमतिवर्त्तसे मम हि भाग्यसंपत्सदा।।

अस्य व्याख्यानं नास्ति।।

६५. युगान्तेऽम्भसि जगतीं निमज्जतीं
यथोद्धरेत्सकुतुकमादिसूकरः।
त्वमुद्धराधिकरुचिराकृतिस्तथा
भवाम्बुधौ महति निमग्नमम्ब माम्।।

आदिवराहमूर्त्तिर्भगवान्। स युगान्ते कल्पान्तकालजलधावस्मिन्नम्भसि जले निमज्जतीं जगतीं .... सकुतुकं स उद्धरेत् उद्धृत्य यथास्थानं निवेशयेत्। यथा अधिकरुचिराकृतिरित्यर्थः। सुन्दरमूर्त्तिस्तस्मिन् भवाम्बुधौ मग्नं मां समुद्धर। संसाराब्धेरुद्धृत्य तद्वासनाविद्यामुच्छिद्य नित्यशुद्धबुद्धमुक्तस्वरूपं प्रापयेत्यर्थः। रुचिरा वृत्तम्। भजसरजैरेकेन गुरुणा च लक्षणम्। अमीषां त्रयाणां समवृत्तत्वेऽपि मत्तादिवृत्तवदादिपादादौ गणानामनुक्तत्वात् पृथगत्रैव कथनमिति ज्ञेयम्।।

।।वृत्तरत्नावली श्रीवेङ्कटेशकृता सव्याख्या समाप्ता।।

।।शुभं भूयात्।।

पदव्यवस्था नियामकानि

Dr. V.K. Shylaja

भूवादयो धातवः १-३-१ इति सूत्रेण क्रियावाचिनां भ्वादीनां धातुसंज्ञा विधीयते। भूप्रभृतीनां वा सदृशानां क्रियावाचिनां धातुसंज्ञेति यावत्। एवञ्च भूश्च वाश्च भूवौ आदिश्च आदिश्च आदी भूवौ आदी येषां ते भ्वादयः। याः पश्यसि इत्यादौ क्रियावाचित्वाभावात् न धातुसंज्ञा। हिरुक्, पृथक् इत्याद्यव्ययानां शिश्ये इत्यादि भावार्थतिङन्तस्य च धातुसंज्ञाभावार्थम् अत्र भ्वादयः इति पदम्। क्रियावाचित्वाभावे, भ्वादि गणपठितत्वाभावे च स्तम्भुस्तुन्भु इत्यादीनां च सौत्राणां धातुत्वं ज्ञाप्यते। चुलुम्पादीनां बहुलमेतन्निदर्शनम् इति गणसूत्रेण संग्रहः। धातोः इत्यधिकारे वर्तमाने लट् इत्यादिना वर्तमानकालादि विवक्षायां लडादयः लकाराः विधीयन्ते। लः कर्मणि च भावे चाकर्मकेभ्यः ३-४-६९ इति सूत्रेण सकर्मक धातुभ्यः लकाराः कर्मणि कर्तरि च स्युः, अकर्मकेभ्यस्तु भावे कर्तरि च इति विधीयते। यद्यपि भावकर्मणोरात्मनेपदाविधानात् शेषात् कर्तरि परस्मैपदम् इति विधानाच्च लकाराणां भाव, कर्म, कर्ताचार्थाः इत्यनुमातुं शक्यते तथापि लः कर्मणि ...... इति सूत्रस्यानारम्भे सकर्मकेभ्यो घञ् प्रत्ययादयः तद्वद् भावे लकारापत्तौ घटं क्रियते देवदत्तेन इत्यादि प्रयोगः प्रसज्येत, तद्वारणाय लः कर्मणि ... इत्यादि सूत्रम्। तथा च धातोः लकाराः पराः भवन्ति। तच्च वर्तमानार्थे लट्, परोक्ष भूतार्थे लिट्, अनद्यतन भविष्यदर्थे लुट्, सामान्य भविष्यदर्थे लृट्, विध्यादिष्वर्थेषु लोट् अनद्यतन भूतार्थे लङ्, सामान्य भूतार्थे लुङ्, विध्यादिष्वर्थेषु लिङ्, आशीरर्थे आशीर्लिङ्, हेतुहेतुमद्भावादि लिङ्निमित्तं तत्र भविष्यत्यर्थे लृङ् स्यात् क्रियायाः अनिष्पत्तौ गम्यमानायाम्। एवं दशस्वर्थेषु दशलकाराः भवन्ति। तत्र सर्वत्रापि लकारेषु सामान्यतः

ल् इत्येवावशिष्यते। लस्य ३-४-७७ इति सूत्रमुत्तरसूत्रे अधिक्रियते। तत्र तिप् तस् झि, सिप् थस् थ, मिप् वस् मस्, त आताम् झ, थास् आथाम् ध्वम्, इड् वहि महिङ् इति अष्टादश प्रत्ययाः लकारस्य आदेशरूपेण विहिताः। एतेषां प्रत्ययानाम् उत्सर्गतः लः परस्मैपदम् इति सूत्रेण परस्मैपद संज्ञा विहिता। किन्तु तदपवादरूपेण तङानावात्मनेपदम् -१-४-१००। अत्र तङ् इत्यनेन तिप्तस्झि इति सूत्रस्थ त इत्यारभ्य महिङ् इति ङकार पर्यन्तप्रत्ययानां ग्रहणम्। लस्य इत्यनुवृत्तर्लादेश एवानौ गृह्यते। शानच् कानचोः अनुबन्धलोपानन्तरम् आनौ शिष्यते। अतः तङां शानच् कानचोश्च आत्मनेपदसंज्ञा विधीयन्ते। तथा च तङानयोः आत्मनेपद संज्ञा परस्मैपदसंज्ञामपवादत्वेन बाधित्वा प्रवर्तते। तत्र कस्माद्धातोरात्मनेपद संज्ञा भवेत् कस्माच्च परस्मैपदसंज्ञेति जिज्ञासायां सञ्जायमानायां प्रथमतः आत्मनेपद विधायकम् अनुदात्तङित आत्मनेपदम् इति सूत्रं विद्यते। अनुदात्तश्च ङ्चेत्यनुदात्तङौ तावितौ यस्य स अनुदात्तङित्, तस्मादनुदात्तङितः द्वन्द्वान्ते श्रूयमाणं पदं प्रत्येकमभिसन्धत्ते इति न्यायात् इत् पदार्थस्यानुदात्तङित्युभयपदार्थेन सहान्वयो भवति। उपदेशेऽजनुनासिक इत् इति सूत्रादुपदेशे इति पदस्य मण्डूकप्लुत्या अनुवृत्या ङित्पदेन सह तत्सम्बध्यते। न तु अनुदात्तेत् इत्यनेन। उपदेशादन्यत्र अनुदात्तस्येत्संज्ञाया अप्रसक्तत्वेनाव्यभिचारात्। भूवादयो धातवः इति सूत्रात् धातवः इति पदमनुवृत्या पञ्चम्या विपरिणम्य अनुदात्तेता ङिता च विशेष्यते। तत्र ङित् इत्यत्र तदन्त विधिर्जायते। एवञ्च अनुदात्तेतः उपदेशे यो ङित् तदन्ताच्च धातोः लस्य स्थाने आत्मनेपदं स्यादिति सूत्रार्थः।

वैदिकव्याकरणे धातूनाम् आत्मनेपद परस्मैपद व्यवस्था नास्ति। इङ् इत्यादि धातूनां ङित्वात् नित्यमात्मने पदे कर्तव्ये अधीहि इति लोटि मध्यमपुरुषैकवचने परस्मैपदे प्रयुज्यते। अथ परस्मैपदिनः, अथ आत्मनेपदिनः इत्यादि पा सत्वेऽपि पदव्यवस्था नोपपद्यते। अस्यामवस्थायाम् अनुदात्तङित आत्मनेपदम् इत्युपपद्यते। ङिदीति पदे ङकारः इद् यस्य सोऽयं ङिदिति बहुब्रीहि समासस्य अन्यपदार्थापेक्षणात् बहिरङ्गतया न भवति। किन्तु ङकारः इत् ङित्, तस्य ङितः इति तत्पुरुषसमासस्य घटक पदार्थयोः उत्तर पदार्थ प्राधान्यात् अन्तरङ्गतया आश्रीयते। ङित् इत्यनेन

शब्दं विशेष्यीकृत्य तदन्तविधिसत्वात् ङिदन्ताद् आत्मनेपदम्। अत्र उपदेशपदानुवर्तनात् उपदेशे यो धातुः ङित् भवति तदन्तादात्मनेपदं, न तु आतिदेशिक ङित्वेभ्यः आत्मनेपदमिति लभ्यते। अत्र अनुदात्तेतः आत्मनेपदम् इत्यस्य उदाहरणम् एधते इत्यादयः। ङितः आत्मनेपदम् इत्यस्य उदाहरणम् अधि पूर्वक इङ् धातोः ङित्वात् आत्मनेपदे अधीते इत्यादि रूपम्। सुनुतः, चिनुतः इत्यादिषु सार्वधातुकमपित् इति सूत्रेण अपित् सार्वधातुकं ङिद्वत् स्यादित्युक्तेः सार्वधातुकस्य ङित्वात् आत्मनेपदस्य प्राप्तिरिति न वक्तव्यं, ङ कारः इत् ङित्, तस्य ङितः इति तत्पुरुषसमासः तत्र वक्तव्यः तथा सति ङिदतिदेशस्य न ङित्वम्। यः उपदेशे यो ङित् तस्मात् आत्मनेपदमित्येवार्थः।

पाणिनि महोदयेन स्वग्रन्थे अष्टाध्याय्यां पूर्वम् अनुदात्तङित आत्मनेपदम् इति सूत्रमनन्तरञ्च आत्मनेपदविधायकानि सूत्राणि च पठित्वा तङानावात्मनेपदम् इति आत्मनेपदसंज्ञा विधायक सूत्रं पठितम्। तदनन्तरं लः परस्मैपदम् इति सूत्रेण लस्य आदेश भूतानां परस्मैपद संज्ञा विहिता। पूर्वम् आत्मनेपद संज्ञा विधानात् तिप्तस्झि..... इत्यादि सूत्रे प्रथमतः त आताम् झ इत्यादि आत्मनेपद प्रत्ययानां ग्रहणं कर्तव्यम्। तदनन्तरमेव तिबादीनां ग्रहणम्। अनुदात्तङित आत्मनेपदम् इति सूत्रेण प्रकृत्यर्थ नियमेन शेषात् कर्तरि परस्मैपदम् इति सूत्रे शेषग्रहणं शक्यमकर्तुम्। तत्र प्रकृत्यर्थौ नियतौ प्रत्ययास्तु अनियताः, तदानीं परस्मैपद विधानं नियम्यते यत् परस्मैपदमन्यच्च भवति तर्हि परस्मैपदमेवेति। तथा सति शेषात् कर्तरि परस्मैपदम् इति परस्मैपद विधानम् आत्मनेपद निवृत्यर्थमेव। परस्मैपदस्य उत्सर्गत्वात् तिप्तस्झि..... इत्याद्येव साधुः न तु त आताम् झ इत्यात्मनेपदप्रत्ययानां प्रथमनिर्देशः अन्यथा परस्मैपद संज्ञाविधानानन्तरमेव आत्मनेपद संज्ञा विधानौचित्यात्।

अनुदात्तेतः ङितश्च धातोरात्मनेपदमेव। भावकर्मणोरात्मनेपदमेव इत्यादिना प्रकृत्यर्थ नियमः अभिव्यक्तो भवति। अत्र प्रकृत्यर्थस्य नियतत्वात् प्रत्ययानामनियतत्वाच्च परस्मैपदिभ्योऽपि धातुभ्यः आत्मनेपदं भवतीति स्यात्। तद्वारणाय अनुदात्तेतो ङिद् भिन्नात् परस्मैपदं भविष्यति नान्यत्

इति बोधनाय शेषात् कर्तरि परस्मैपदम् इति सूत्रम्। परस्मैपदविधायकसूत्रे शेषपदार्थ सत्वात् आत्मनेपद संज्ञा पूर्वं विहिता।

अनुदात्तङित आत्मनेपदम् इति सूत्रं नामधातुषु न प्रवर्तते। पुत्र इव आचरति पुत्रीयति इत्यादिषु नात्मनेपदम् । लोहितादिडाज्भ्य क्यष् इत्यादि भाष्ये ध्वनितमेतत्। अनुदात्तेत् धातोः आत्मनेपदं भवति इत्यस्य उदाहरणम् अवपूर्वक गल्भ् धातोः लटि धातोः अनुनासिकत्वानुदात्तत्वप्रतिज्ञया आत्मनेपदं प्रवर्तते। ङिताम् आत्मनेपदस्योदाहरणं तु इङ् अध्ययने इति धातोः लटि आत्मनेपदे अधीते इति रूपम्।

स्वरितञितः कर्त्रभिप्राये क्रियाफले इति सूत्रेणापि आत्मनेपदं विधीयते। स्वरितेतो ञितश्च धातोरात्मनेपदं स्यात् कर्तृगामिनि क्रियाफले इति तस्य वृत्तिः। अत्र स्वरितश्च ञ् च स्वरितञौ तौ इतौ यस्य तस्मात् इति स्वरितञितः। अत्र स्वरितांशे तदन्तविधेः फलाभावात् ञित् इत्यत्र तदन्तविधिः। उपदेशेऽजनुनासिक इत् इति सूत्रात् उपदेश इत्यनुवर्तते। कर्तारमभिप्रैति गच्छतीति कर्त्रभिप्रायम्। तत्र कर्मण्यण् इत्यण्। एवञ्च फलस्य कर्तृगामित्वे एव आत्मनेपदम्। यथा रामः स्वार्थं पचति तर्हि तत्र आत्मनेपदम् रामः पचते इति। यदि च सः परार्थं पाकानुकूल व्यापारं करोति तर्हि पचति इति परस्मैपदम्। अत एव होता याज्यया यजतीत्यादौ यागफलस्य स्वर्गस्य यजमानगामित्वेन होतृगामित्वाभावात् नात्मनेपदम् । लोकतो वेदतो वा यदुद्देशेन क्रियाप्रवृत्तिः तस्यैवात्र क्रियाफलशब्देन ग्रहणम्। कर्तृगामि फलक क्रियावृत्तेः धातोरित्यर्थः। आत्मनेपदं धात्वर्थफलस्य कर्तृगामित्वं द्योतयति। कृत्स्नधात्वर्थ प्रवृत्यनुकूल प्रवर्तनारूप व्यापाररूप संविधानवृत्तिभ्यो धातुभ्य एवात्मनेपदं भवति इति केचिदुच्यते! धातूनामनेकार्थत्वात् प्रकृतिरेव यदा संविधाने वर्तते। तदा तस्य द्योतकमात्मनेपदं भवति। यदा तु प्रकृत्यामभिहितं संविधानं तदा तदभिधानाय णिच् प्रत्ययः उत्पद्यते। तत्र न आत्मनेपदम्। किन्तु क्वचित् णिचश्च इत्यनेन आत्मनेपदं भवति। क्रियायाः फलं यदि स्वार्थं भवति तत्रात्मनेपदं, परार्थत्वे तु परस्मैपदम्। यथा राजा पाचयते इत्यत्र क्रियाफलं स्वार्थमेवेति गम्ये। राजा पाचयति इत्यत्त क्रियाफलं परार्थमिति च। एवञ्च स्वार्थपरार्थभूता विवक्षानिमित्ता

लौकिक प्रयोगे ञिद्विषयैव, न यात्यादि विषयेत्यत्रापि पक्षे स्वरितञिद् ग्रहणस्य च प्रत्याख्यानं महाभाष्ये दृष्टुं शक्यते। स्वामिदासौ पचतः इत्यादौ क्रियामात्रविवक्षायां दासधर्मस्य स्वामिन्यारोपात् परस्मैपदम्। यदा तु स्वामिगतो धर्मो दासे आरोप्यते तदा स्वामिदासौ पचेते इत्यत्रात्मनेपदं सिध्यति।

स्वरितञितः..... इति सूत्रेण कर्त्रभिप्राये इत्यत्र अभिप्राय पदेन प्रेरणा गृह्यते। कर्तृपदेन च हेतुकर्ता प्रेरणाविषयत्वे क्रियारूप फलगते द्योत्ये इदं प्रवर्तते। तथा च पचते इत्यस्यात्मनेपदस्य पाचयति इत्यर्थः। पाचयते इत्यत्र तु प्रयोजक व्यापारद्वयमर्थः। एवञ्च सामान्यतः आत्मनेपदे विहितानां त आताम् झ, थास् आथाम् ध्वम्, इड् वहि महिङ् इति नवानां शानच् कानच् प्रत्यययोश्चात्मनेपद संज्ञा सिध्यते। अत एव चानाशादीनां (ताच्छील्यवयो.....) न आत्मनेपदसंज्ञा। चक्षिङ् धातोः ङ्कारः इत्, ङित्वादात्मनेपदं सिद्धति। किन्तु तत्र क्षकारोत्तर इकारः अनुदात्तेत्। तेन अनुदात्तेत्व प्रयुक्त आत्मनेपदे प्राप्ते ङकारोच्चारणं व्यर्थम् इति न वक्तव्यम् तदेव ङकारोच्चारणं ज्ञापयति अनुदात्तेत्वप्रयुक्तात्मनेपदमनित्यम् इति। अतः अनुदात्तेत्व धातुषु परस्मैपदेऽपि न दोषः।

व्यतिलुनीते इत्यादौ अन्यस्य योग्यं लवनं अन्यः करोतीत्यर्थे कर्तरि कर्मव्यतिहारे इति सूत्रेण आत्मनेपदं विधीयते। किन्तु व्यतिगच्छन्ति इत्यत्र क्रियाविनिमयेऽपि गत्यर्थत्वात् न गति हिंसार्थेभ्यः इति सूत्रेण आत्मनेपदं निषिध्यते। निपूर्वक विश् धातोः नेर्विशः इत्यनेन आत्मनेपदविधानात् निविशते इति। परिक्रीणीते इत्यादौ परिव्यवेभ्यः क्रियः इत्यनेन आत्मनेपदम्। विजयते इत्यादौ विपराभ्यां जेः इत्यनेन आत्मनेपदम्। विद्यामादत्ते इत्यादौ आङोदोऽनास्य विहरणे इत्यनेन आत्मनेपदम्। नदी कूलं व्याददाति इत्यत्र अनास्येति पदसत्वात् नात्मनेपदम्। परिक्रीडते इत्यादौ क्रीडोऽनुसंपरिभ्यश्च इत्यनेन आत्मनेपदम्। सर्पिषो नाथते इत्यत्र आशिषि नाथः इति वार्तिकेन आत्मनेपदं सिद्धति। किन्तु नाथसे किमु पतिं न भूभृताम् इत्यत्र आशीरर्थकत्वाभावात् कथम् आत्मनेपदमिति चेत् तत्र नाधसे इति रूपम्। नाथ् धातोः आशीरर्थे एव, अतः एतत् नाध्

इत्येव धातुः। अपस्किरते इत्यत्र तु अपाच्चतुष्पाच्छकुनिष्वालेखने इत्यनेन अप पूर्वक किर् इत्यस्य सत्वं विधीयते। अत्र किरतेर्हर्षजीविकाकुलायकरणेष्विति वाच्यम् इति वार्तिकेन आत्मनेपदम्। समस्थित इत्यादौ समवप्रविभ्यः स्थः इति सूत्रेण आत्मनेपदम्। प्रकाशनस्थेयाख्ययोश्च इत्यनेन आत्मनेपदं भवति। गोपी कृष्णाय तिष्टति इत्यादौ। उपतिष्टते इत्यादौ उपान्मन्त्रकरणे इत्यनेन अकर्मकाच्च इत्यनेन भोजनकाले उपतिष्टते इत्यत्र आत्मनेपदम्। वि पूर्वक तप धातोः उद्विभ्यां तपः इत्यनेन आत्मनेपदम्। आयच्छते इत्यादौ आङ् पूर्वक यम् धातोः आङो यमहनः इत्यनेन आत्मनेपदम्। शतं सञ्जानीते इत्यादौ संप्रतिभ्यामनाध्याने इत्यनेन आत्मनेपदम्। ज्ञा श्रुस्मृदृशां सनः इति सूत्रेण सन्नन्तानामेषामात्मनेपदम्। धर्मं जिज्ञासते इत्यादि। सर्पिषोऽनुजिज्ञासते इत्यत्र नानोर्ज्ञः इति सूत्रेण ओदनं भुङ्क्ते इत्यादौ भुजोऽनवने इत्यनेन च आत्मनेपदम्। व्रीहीन् संयच्छते इत्यत्र समुदाङ्भ्यो यमोऽग्रन्थे इत्यनेन, गां जानीते इत्यत्र अनुपसर्गाज्ज्ञः इत्यनेन च आत्मनेपदम्। एवं बहुत्र बहुभिः अन्यैः सूत्रैरप्यात्मनेपदं विशेषेण विधीयते।

परस्मैपदम्

शेषात् कर्तरि परस्मैपदम् इति सूत्रेण परस्मैपद संज्ञा विधीयते। लः परस्मैपदम् (१-४-९९) इति सूत्रेण धातोः परेषां लकाराणाम् आदेशभूतानां तिबादीनाम् अष्टादशानां प्रत्ययानां परस्मैपद संज्ञा उत्सर्गेण विहिताः। तदनन्तरं सामान्येन आत्मनेपद स्थलानि अनुदात्तङित आत्मनेपदम्, स्वरितञितः कर्त्रभिप्राये क्रियाफले इत्यादिना निर्णितानि। ततोऽन्येषां धातूनां शेषात् कर्तरि परस्मैपदम् इति सूत्रेण परस्मैपद संज्ञा विहिता। तेन तङादीनां शानच् कानचाञ्च आत्मने पदसंज्ञा, तदनन्तरं ये प्रत्ययाः अनुक्ताः तेषां परस्मैपदसंज्ञा। तदानीं तिप्-तस्-झि, सिप्-थस्-थ, मिप्-वस्-मस् इति नवानां तिङां परस्मैपद संज्ञा लभ्यते। परस्मै इत्यनेन क्रियाफलं परगामी न तु कर्तृगामीति अवगन्तुं शक्यते। अनुदात्तङित आत्मनेपदम् इत्यादिष्वात्मनेपदमेवेति नियमान्न तत्र परस्मैपदस्य प्रसक्तिः। तथा च कर्तरि परस्मैपदमित्यनेन परस्मैपदमेवेति नियम्यते तद्भिन्नानामेव तद्भविष्यतीति शेषग्रहणं स्पष्टप्रतिपत्यर्थमित्याहुः। परस्मैपदस्य उदाहरणं

पचति इति। अत्र पच् धातुः न अनुदात्तेत्, नापि ङित्, स्वरितेत् वा ञित् न भवति, फलस्य परगामित्वं, न तु कर्तृगामित्वमित्यादि हेतोः शेषात् कर्तरि परस्मैपदमित्यनेन परस्मैपदे पचति इति। अनुकरोति इत्यादौ फलस्य कर्तृगामित्वेऽपि अनुपराभ्यां कृञः इति सूत्रेण परस्मैपदम्। अभिक्षिपति इत्यादौ अभिपूर्वक क्षिप प्रेरणे इति धातोः स्वरितेत्वात् स्वरितञितः.....इति सूत्रेण प्राप्त आत्मनेपदं बाधित्वा अभिप्रत्यतिभ्यः क्षिपः इति सूत्रेण परस्मैपदं विधीयते।

परि पूर्वक मृष् धातोः स्वरितेत्वात् पदद्वयप्राप्ते परेर्मृषः इत्यनेन परस्मैपदं विधीयते। विरमति इत्यत्र व्याङ्परिभ्यो रमः उपरमति इत्यत्र उपाच्च इत्यनेन च परस्मैपदम्। बुधयुधनशजनेङ् प्रद्रुस्रुभ्यो णेः इत्यनेन बोधयति इत्यादौ परस्मैपदसिद्धिः। निगारयति इत्यादौ निगरण चलनार्थेभ्यश्च इत्यनेन परस्मैपदम्। क्रियाफलस्य कर्तृगामित्वविवक्षायामात्मनेपदे प्राप्ते परस्मैपदविधानार्थम् अणावकर्मकात् चित्तवत् कर्तृकात् इति सूत्रम्। अतः शेते कृष्णः तं गोपी शाययति। एवं बहुभिः सूत्रैः परस्मैपदं विशेषेण विधीयते।।

The power of suffering is infinitely greater than the power of doing; the power of love is infinitely greater potency than the power of hatred.

— Swami Vivekananda

Liberation consists in shaking off all external association and regaining self-hood.

— Sri Madhvacarya

केरलसंस्कृतनाटकपारम्पर्यम्

एन्. स्वर्णलता

संस्कृतभाषायाः प्रभावः केरलदेशे कदा गौरवेण आरब्धः इति न ज्ञातः। क्रिस्तोः पश्चात् नवमशताब्द्यां विविधासु शाखासु संस्कृतसाहित्यं परमां वृद्धिं प्राप। नटनकला च गण्यमानामवस्थाम् आप।।

केरलदेशे ग्रथितानि नाटकानि अस्मिन् देशे उदयं प्राप्तस्य वृद्धिं च गतस्य कूडियाट्टं नाम्नः दृश्यकलाविभागस्य रङ्गावतरणाय रङ्गपरिपोषणाय च प्रायेण परिकल्पितान्यासन्। भरतमुनेः नाट्यशास्त्रविधिमनुसृत्य अभिनयालङ्कारैरलङ्कृतानि एतानि निबन्धनानि। केरलदेशस्य चाक्यार्वर्गैः प्राचीनकालादारभ्य अभ्यस्ते प्रचालिते च संस्कृतनाटकावतरणे विविधानां केरलभूभागानां नृपतिभिः विशिष्य कुलशेखरवर्माभिधेयेन राज्ञा असामान्या रचनापरिष्काराः च कृताः।।

केरलेषु महोदय-मूषिकखण्ड-कूपखण्ड-कुक्कुटक्रोडगोश्री-कोलम्बादयः पुरः एव मुख्यतया सरस्वतीकटाक्षामृतसुखमनुभवन्त्य आसन्। अधुना एतान् महीशानाश्रित्य जीवितभागधेयं सम्पादितान् नाटककारान् तेषां नाटकानि चोद्दिश्य वक्तुमिच्छामि।।

केरलीयनाटककृत्परम्परायां शक्तिभद्रः प्रातःस्मरणीयः। दक्षिणापथवासिनां पण्डितानां नाटकनिर्माणम् अत्याहितमाकाशं प्रसूते पुष्पं, सिकतास्तैलमुत्पादयन्ति यदि दक्षिणस्या दिश आगतं नाटकनिबन्धनं इत्येवम् औत्तराहाः मन्यमाना आसन् पुरा। परन्तु, गुणाः प्रमाणं न दिशां विभागः इति तेषां मनसि प्रथमतया व्यवस्थापितं दाक्षिणात्येन शक्तिभद्रकविना। अस्य कवेः

प्रज्ञाविलसितं आश्चर्यचूडामणिनाटकम्। चेङ्डन्नूरग्रामे कुन्नत्तूर् चेन्नीर्करस्वरूपे ब्राह्मणकुले जातः शङ्करनामा अयं शङ्कराचार्यस्य शिष्य आसीदिति प्रथितमैतिह्यम्।।

सप्ताङ्कात्मकं सतां चूडामणिः चूडामणिनाटकं रङ्गावतरणे अतुल्यं अतिविशिष्टं च। केषुचिदंशेषु उत्तररामचरितं वर्जयित्वा चूडामणिः अग्रिमस्थानम् अर्हति। कथावस्तुरचनायां पात्रनिर्माणे च कविना प्रदर्शितं पाटवं असाधारणमेव। वीर्यकार्याद्भुतरसभूयिष्ठत्वेनाश्चर्यकराणां चूडामणिरिति आश्चर्यचूडामणिसंज्ञा। तद्वत् आश्चर्याणां निकरः इदं नाटकम्। शूर्पणखायाः सौन्दर्यं वैरूप्यं च, मारीचस्य मृगरूपम्, आश्चर्यचूडामणिः अद्भुतमङ्गुलीयकं, रावणस्य रामवेषः, सीतायाः अग्निपरीक्षा च आश्चर्याणामपि आश्चर्याणि अत्रोपवर्णितानि। पद्ये इव गद्येऽपि कृतहस्तोऽयं कविः। अस्य कविताशैली नितान्तसरलसरसा। सुन्दरीरूपधारिणि शूर्पणखां दृष्ट्वा लक्ष्मणस्योक्तिरियम् अतीवहृद्या -

क्वेदं वनं वनचरैरपि दुर्विगाहं
क्वेयं वधूः कुवलयच्छविचोरनेत्रा।
हेमारविन्दमकरन्दरसोपयोगां
कः श्रद्दधीत जलधौ कलहंसकन्याम्।।

अपि च अङ्गुलीयप्राप्तेऽनन्तरं सीतायाः अवस्थावर्णना अत्यन्तं रमणीया -

आरोपयत्यलकमानयति स्ववक्त्रं
भूयः समाश्रयति बाहुलतोपपीडम्।
प्रत्येकमर्पयति चाङ्गुलिपल्लवेषु
ध्यानाधिकास्तिमितमार्द्रमवेक्षते च।।

रामाश्रमं प्राप्तः चिन्ताविवशः आसन्नमृत्युः मारीचः सुष्ठु वर्णितः -

रामाभिधानस्य परस्य पुंसः शरव्यमापाद्य शरीरमेतत्।
रक्षांसि सर्वाणि यमस्य लोकं प्रविश्य पूर्वं प्रतिपालयामि।।

कवेः दृढायाः भक्त्याः उदाहरणमिदं -

अधिवसन् गुरुशासनतो वनं रघुपतिर्न च केवलमानुषः।
भुवनसंहरणोदयकारणं हरिरयं हरिदश्व कुलोद्भवः।।

दृश्यकाव्यनिबन्धने दाक्षिणात्यानां अभिमानस्तम्भः शक्तिभद्रकवीन्द्रः इति अवितर्कितो विषयः। कुलशेखरपूर्ववर्ती अयमिति अभिमताभिप्रायः। प्रतिभासम्पन्नेन नीलकण्ठकविना निर्मितः। कल्याणसौगन्धिकव्यायोगः केरलरङ्गवेद्यां सुपरिचित एव। कुलशेखरवर्माभिधेयाः सप्त नृपतयः प्राचीनकेरलेषु राज्यमकुर्वन्। तेषु यः आश्चर्यमञ्जरीं चकार, यः च ध्वनियुक्तां पुराणप्रसिद्धेतिवृत्तगुंफितां नाटकद्वयीं रचितवान् तं केरलचूडामणिं महोदयपुरेश्वरं कुलश्खरवर्माणमधिकृत्यापि अल्पप्रमाणा वयम्। भास्कररविवर्मायमिति पण्डितमतम्। अस्य षडङ्कनिबद्धे तपतीसंवरणे कुरुपित्रोः संवरणतपत्योश्च चरितं वर्ण्यमानं विद्यते। आरम्भे त्रिषु अङ्केषु कृतं नायिकानायिकयोः अनुरागवैवश्यम् अतिसुन्दरं भवति। सूर्यदेवस्यानुग्रहेण संवरणः तपतीं भार्यात्वेनाधिगच्छति।।

पञ्चाङ्कात्मके सुभद्राधनञ्जये महाभारतप्रसिद्धा सुभद्राहरणकथा वर्णिता। श्रीकृष्णसोदर्याः सुभद्रायाः सर्वाङ्गसौन्दर्यम् अर्जुनं द्वारकां प्रति हठादाकर्षति। अनर्थपरम्परया अभिभूयमानं परम्परानुरक्तं तत् कामुकद्वयं देवी कात्यायनी अनुग्रहशीर्भ्यां योजयति। रत्नद्वयमेव नाटकयुगलमेतत् तथापि धनञ्जयनाटकं आस्वाद्यतरं भवति। रङ्गमञ्चस्य परिष्कर्ता नाटकानां अभिनेता चायं कविपुङ्गवः केरलसंस्कृतनाटकवेद्यां सुप्रतिष्ठितनामधेयः एव। अस्य कालमुद्दिश्यापि निष्कृष्टोऽभिप्रायो दुर्वचः। चेल्लूरपुरमन्दिरस्य चैत्रयात्रोत्सवे अभिनेतुं कोलभूभृजा रविवर्मकविराजेन निर्मितं शृङ्गारभूयिष्टं चन्द्रिकाकलापीडाख्यं निबन्धनम्। कलिङ्गराजकन्यायाश्चन्द्रिकायाः काशिराजस्य कन्दर्पशेखरस्य च परिणयः कथाविषयः। हृद्या खलु अस्य कविताशैली।।

कुसुमोत्करपरिपूर्णः कुरवकतरुरेष भाति हर्षकरः।
रोमाञ्चसञ्चित इव स्तनयुगसम्मर्दनात् सरोजाक्ष्याः।।

बहुप्रबन्धकर्ता महाकविः पूर्णसरस्वती चतुर्दशाब्द्या पूर्वार्धे जातः इत्यनुमीयते। समग्रं जीवचरितमवगन्तुं न पार्यते। गोश्रीपुरपूर्णत्रयीशकरुणया लब्धसरस्वतीप्रसादोऽयं केरलेषु तृच्चम्बरदेशीयः इति पक्षः एव प्रबलः। स्वस्य हंससन्देशकाव्ये हंसं तृच्चम्बरं गमयन् अयं स्वदेशाभिमानं सम्यक् प्रदर्शयति। अनेन निबद्धमिद्धरसमद्भुतार्थं कमलिनीराजहंसनामकं रूपकं पञ्चाङ्कात्मकम्। भगवतो वृषपुरविभोर्भवानीपतेः मन्दिरे अभिनेतुं रचितेऽस्मिन्नाटके राजहंसकमलिन्योरनुरागः परिणयः च वर्ण्यते। प्रसिद्धस्य प्रबोधचन्द्रोदयस्य प्रभावः नाटकेऽस्मिन् सम्यग्दृश्यते। पात्राणि प्रकृत्याः स्वीकृतानि। तृच्चम्बरपुरं वसन्तोत्सवं चाधिकृत्य कृतानि वर्णनानि आद्यन्तं अत्यन्तं रसभावसम्मुज्ज्वलानि , ... मधुरपदबन्धुराणि, शब्दालङ्कारगर्भाणि च।।

अनादिरूपो भगवाननादिः शिवस्त्रिधामा मिलितौ च तौ सन्।
व्यनक्तिरूपं निजमप्रमेयं सितञ्च नीलञ्च सितासितञ्च।।

कविः, पण्डितः, सहृदयः विमर्शकः, व्याख्याता इति कवीन्द्रोऽयं बहुधा सर्वथा केरलीयानां समाराध्यः।

कुक्कुटक्रोडपुराधीशं समाश्रितस्य उद्दण्डशास्त्रिणः निबन्धनं मल्लिकामारुताख्यं प्रकरणम्। कविकल्पितेऽस्मिन्नितिवृत्ते शास्त्रिणः रचनापाटवं निस्तुलम्। शृङ्गाररसवर्णने प्रकृतिवर्णने च अस्य नैपुण्यं प्रशंसासीमामुल्लङ्घ्य परिस्फुरति। वसुमतीमानविक्रमस्य नाटकस्य रचयिता काक्कशशेरिभट्टतिरिः उद्दण्डशास्त्रिणः समस्कन्धः, प्रतिद्वन्द्वी च आसीत् सप्ताङ्कबद्धं नाटकमिदम्। कविकल्पितः वसुमतीमानविक्रमयोः उद्वाहः कथाविषयः। अत्युत्कृष्टमेतन्नाटकम्।।

गोश्रीपुराधीशस्य रामवर्मणः समाश्रयमधिगतः महिषमङ्गलब्राह्मणो नारायणः। तस्य महिषमङ्गलबाणः प्रसाद-लालित्य-माधुर्यादिगुणैः परिलसति। मनोहराः अलङ्काराः तथा अर्थकल्पनाः च सन्ति अस्मिन्नाटके। यथा -

सन्तानलाभं सञ्चिन्त्य सन्तोषमयते मनः।
दूयते च पुनर्नित्ययौवनापायशङ्कया।।

प्रसिद्धस्य कुक्कुटक्रोडाधिपस्य मानदेवस्य आस्थानपण्डितेषु अन्यतमः दिवाकरकविः। तेन लक्ष्मीमानवेदसंज्ञकं अन्वर्थनामकं रूपकं विरचितम्। मानवेदराजस्य समुद्रपुत्र्या सह विवाहः कथाविषयः। आशयस्वारस्यं, पदप्रौढिः, अलङ्कारचारुता इत्यादिभिर्गुणैः सहृदयानन्दसन्दायकोऽयं प्रबन्धः। परशुरामस्य वर्णना -

षष्ठोऽवतारः प्रथमस्य पुंसः सब्रह्मचारीशशिमौलिसूनोः।
विहारशैलस्तनुते मुदं नो मुनिस्तपोविक्रमवैभवानाम्।।

श्रीमानवेदचरितश्रियं विषयीकृत्य रसगर्भः सज्जनप्रीतिनिर्भरः नर्तकानां कवीनां च विदग्धतायाः निकषः सट्टकः रुद्रदासकविना निर्मितः। मानदेवसट्टकस्य अथवा चन्द्रलेखासट्टकस्य कथावस्तु परिणयः एव। कथाकल्पनायां सारस्यं नास्ति। ओजः, गाम्भीर्य, सौन्दर्यभावना च सन्त्यस्मिन्। प्राकृतभाषायां लिखितोऽपि अभिनन्दनीयः खलु। कथा च कुक्कुटक्रोडपुरे स्थल्यां अभिनीता।।

तारुण्येन रमणीव सरूपरम्या ज्योत्स्नारसेन रजनीव स्फुरच्चन्द्रा।
फुल्लोद्गमा लतिकेव प्रवालपूर्णा राजते हन्त नगरी मधुसङ्गमेन।।

नायिकावर्णना -

परिलसति चिकुरमाला अस्या नवफुल्लमल्लिकाशबला।
लावण्यदिनश्रिया राजते पश्चात्सतारका रजनी।।

शृङ्गारसुन्दरस्य भाणस्य प्रणेता बिंबलीवास्तव्यः ईश्वरकविः गोश्रीराजस्य आश्रितः इत्यवगम्यते। अतिरमणीयविलासोत्तारां गोश्रीराजधानीमधिकृत्य कविना प्रदर्शितं वर्णनानैपुण्यं परमां प्रशंसामर्हति -

स्वर्गात् किन्वमरावतीह पतिता किं भोगवत्युद्गता
पातालादथवा त्रिकूटकटकाल्लङ्का किमभ्यागता।
आयाता किमुतालका हरगिरेः किं भूरिवर्णोच्चयै-
रद्यान्यत्र जगत्त्रये न नगरी भूतिं बिभर्त्तीदृशीम्।।

शतभिषगुत्पन्नेन जयतुङ्गभूभुजा गोदवर्मणा केरलाश्रयपुराधीशस्य भगवतो देवयात्रा कुतूहले अभिनयैरलङ्कर्तुं विरचितं वासवीशान्तनवाङ्वायं दृश्यकाव्यम्। आस्वाद्यतायां अन्यूनमेतत्। कवितारीतिः रम्या एव।।

केरलीयनाटकपरम्पपरायां गणनीयेषु रूपकेष्वन्यतमं कूडल्लूरवंशजेन नीलकण्ठेन निर्मितं षडङ्कनिबद्धं कमलिनीकलहंसं अभिनेयकाव्यम्। उद्वाहः कथाविषयः कल्पितश्च। कविता परमहृद्या पात्राणां चेष्टानि मनोहराणि। शृङ्गारस्य निवेशः अतिलसुन्दरः -

अज्ञातविश्लेषविवृद्धभावं गतं चिरात् प्रेम तु दम्पतीनाम्।
दुःखानि जातान्यपि तत्क्षणेन प्रमृज्य नित्यां मुदमातनोति।।

अपि च -

बाल्येऽपि बन्धूनपहाय नार्यः प्रेम्णा पुमांसं खलु संश्रयन्ते।
तदेकचित्तेन ततो हि भव्यमस्यां सुधीस्त्वं भव कामवर्ती।।

रम्याः खल्वेते श्लोकाः।

शब्दार्थचमत्कारसम्पूर्णमत्यन्तं रमणीयम् अपूर्वं रसकरं च पञ्चाङ्कात्मकं श्रीरामकवेः सुबालावज्रतुण्डसंज्ञकं नाटकनिबन्धनम्। मूषिककामुकयुगलस्य प्रणयव्यवहारः कथावस्तु। अत्राप्यस्ति प्रतिनायकः रक्ताङ्गो नाम नागः। विघ्नेश्वरवाहको महामूषिकः स्वसन्निधानेन स्वानुग्रहेण च दम्पती सन्तोषयति। केनोद्देशेन ईदृशः कथागुंफः कविना कृतः इत्यविदितम्। गृहमूषिककुलालङ्कार-भूतायाः नायिकायाः सौन्दर्यवर्णनं चेतांसि हठादाकर्षति -

अस्यास्सखे! पृथुनितम्बपयोधरायाः
पीत्वाधरामृतमलभ्यमपि द्युधाम्नाम्।
आश्लेषसौख्यमनुभूय रतावसाने
शेते सुखं जगति यस्सुकृती स एव।।

कवितागुणसम्पूर्णं शङ्करद्विजविरचितं यदुवीरोदयाख्यं नाटकम्। पूर्णपुरुषार्थचन्द्रोदयनिबन्धनं जातवेदविप्रेण कृतमपि प्रस्तावमर्हति।

कृष्णदासस्य कलावतीकामरूपं सुदर्शनस्य कुमारीविलसितं, दमयन्तीकल्याणं, देवनारायणभूपतेः लक्ष्मीनारायणीयं, शृङ्गारसुन्दरं, रुक्मिणीहरणं, पद्मावतीरूपकम् इत्यादीनि नाटकान्यपि केरलीयसंस्कृतरूपकेषु गणनामर्हन्ति ।।

A good leader should desire nothing for himself, neither pleasures nor riches nor power and should be aware of God all the twenty four hours.

— Mahatma Gandhi

Fear, which is the result of our desire to be secure, makes us conform, imitate and submit to domination and therefore it prevents creative thinking.

— Jiddu Krishnamurti

Pride of renunciation is more harmful than pride of wealth.

— Swami Shivananda

महाभाष्ये क्रियाविमर्शः

डा. पी.जी. श्रीनिवासन

यस्तु त्रैलोक्यरूपं दधदपि च ततो निर्गतोऽनन्तशुद्धः
ज्ञानात्मा वर्तसे त्वं तव खलु महिमा सोऽपितावान् किमन्यत्।
स्तोकस्ते भाग एवाखिलभुवनतया दृश्यते त्र्यंशकल्पं
भूयिष्ठं, सान्द्रमोदात्मकमुपरि ततो भाति तस्मै नमस्ते।।
वाक्यकारं वररुचिं भाष्यकारं पतञ्जलिम्।
पाणिनिं सूत्रकारञ्च प्रणतोऽस्मि मुनित्रयम्।।

मनुष्यजीवितस्य परमलक्ष्यं धर्मार्थकाममोक्षरूपपुरुषार्थप्राप्तिरेव। पुरुषार्थानां प्राप्तिस्तु लौकिकव्यवहारवेदार्थज्ञानाभ्यां एव जायते। वेदार्थनिश्चयार्थं लौकिकव्यवहारार्थं च संस्कृतभाषापरिज्ञानम् आवश्यकं भवति। विना व्याकरणज्ञानं संस्कृतभाषाज्ञानमपि न भवति। ऐन्द्रादिव्याकरणेषु सत्सु व्याकरणपरम्परायाम् उत्तमस्थानमावहति चतुस्सहस्रसूत्रात्मकं प्रत्याहारशैलीकं सङ्गणनयन्त्रमपि (Computer) अतिशयानम् अष्टाध्यायीनामकं पाणिनीयव्याकरणम्। तदेव साम्प्रतं वेदाङ्गत्वेन निर्दिष्टं वरीवर्ति। तत्र च चतुर्दशमाहेश्वरसूत्राणि एव पाणिनेः अष्टाध्याय्याः आधारभूतानि।।

पाणिनेः कालविषये मतभेदाः वर्तन्ते। तथापि क्रिस्तोः पूर्वं २८०० - ५०० संवत्सरमध्ये कस्मिन्नपि काले सः पश्चिमभारते शालातुरग्रामे जीवितवानिति विदुषां मतम्। पाणिनिसूत्राणामुपरि कात्यायनेन वार्तिकान्यपि विरचितानि। अनन्तरं पतञ्जलिना अष्टाध्यायीमधिकृत्य भाष्यमपि विरचितम्। एतद् मुनित्रयं संस्कृतव्याकरणशास्त्रे प्रसिद्धमेव। तत्रापि मुनित्रये यथोत्तर मुनीनां प्रामाण्यमिति वचनमाश्रित्य भाष्यस्यैव प्रामाण्याधिक्यात् पतञ्जलेः महत्वं स्पष्टमेव।।

पतञ्जलिः

पाश्चात्यविदुषां मते पतञ्जलेः कालः क्रि.पू.१५०- तमवर्षसमीपे आसीत् इति अवगन्तुं शक्यते। युधिष्ठिरमीमांसकानुसारेण अस्य कालः क्रि.पू. २०००- तमवर्षसमीपे आसीत्। जन्मस्थलविषयेऽपि विवादाः वर्तन्ते। युधिष्ठिरमीमांसकः एतस्य जन्म काश्मीरक्षेत्रे आसीदिति प्रतिपादयति। प्रो.बलदेव उपाध्यायानुसारं काशीमण्डले पतञ्जलेः जन्म अभूत्। महाभाष्ये तत्र तत्र गोनर्दीयः इति शब्दप्रयोगेण गावः नर्दन्ति यत्र सः गोनर्दः इति व्युत्पत्त्या हरियाणा पञ्जाबादि क्षेत्राणि पतञ्जलेः जन्मस्थानत्वेन कल्प्यन्ते। अन्ये पुनः गोण्डा शब्दादेव गोनर्दशब्दः व्युत्पन्नः इति मन्यन्ते। भोपाले यो गोदरभउ ग्रामः स एव भगवतः पतञ्जलेः जन्मस्थलं गोनर्दः भवतीति मतान्तरम्।।

पतन् अञ्जलिः यस्मिन् इति समासे अत् इति टेः पररूपे अथवा अञ्जलेः पतितः इति विग्रहे मयूरव्यंसकादिना समासे पतञ्जलिः इति व्युत्पत्तिः। गोनर्दीयः, गोणिकापुत्रः, नागनाथः, अहिपतिः, शेषराजः, शेषाहिः, चूर्णिकारः, पदकारः इत्यादीनि तस्य नामान्तराणि। अनेकप्रश्नानामुत्तराणां च ग्रन्थो भवति भाष्यमिति मत्वा अयं सहस्त्रजिह्वस्य अनन्तस्य अवतारः इति पण्डिताः मन्यन्ते।।

सूत्रार्थो वर्ण्यते यत्र वाक्यैः सूत्रानुसारिभिः।
स्वपदानि च वर्ण्यन्ते भाष्यं भाष्यविदो विदुः।।

इति भाष्यलक्षणम्। अह्ना निवृत्तम् अथवा अहनि भवम् आह्निकमिति व्युत्पत्त्या महाभाष्यस्य विभजनम् आह्निकरूपेण कृतम्। लौकिकन्यायानामाकरः भाष्यमिति मत्वा पतञ्जलिविरचितमहाभाष्यस्यैव अन्यभाष्यापेक्षया महत्त्वम्।

उक्तञ्च भर्तृहरिणा -

कृतोऽथ पतञ्जलिना गुरुणा तीर्थदर्शिना।
सर्वेषां न्यायबीजानां महाभाष्ये निबन्धने।।

अस्मिंश्च ग्रन्थे अथ शब्दानुशासनम् इति वचनेन साधुशब्दानां अथवा अपशब्दानां उपदेशः क्रियते इति प्रश्ने साधूनां लौकिकवैदिकशब्दानाम् एव अनुशासनं क्रियते इति भाष्यकारेण प्रथमाह्निके प्रतिपादितं भवति। प्रकृते च महाभाष्ये क्रियानिरूपणं कथम् इति सङ्क्षेपेण विचार्यते।।

भूवादयो धातवः इति सूत्रेण पाणिनिना धातुसंज्ञा विधीयते। क्रियावाचिनो भूवादयो धातुसंज्ञाः स्युः इति सूत्रार्थः। भूश्च वाश्च भूवौ। आदिश्च आदिश्च आदी। प्रथमः आदिशब्दः प्रभृतिवचनः। द्वितीयस्तु प्रकारवचनः। भूवौ आदी येषां ते भूवादयः। भूप्रभृतयः वा सदृशाश्च ये ते धातुसंज्ञकाः इत्यर्थः। क्रियावाचिनः इति तु वाशब्दस्य विकल्पार्थस्य निपातस्य धातुत्वनिवृत्त्यर्थं, धातुपाठे वा इत्यस्य पाठात्। वार्थस्य विकल्पस्य वा भविष्यति इति वा अभवदित्येवं भूतभविष्यत्कालसम्बन्धाभावेन क्रियात्वाभावात् इति शब्देन्दुशेखरे। भ्वादय इत्युक्ते वर्जनक्रियावाचिनो हिरुक् इत्यस्य धातुत्वं नास्ति।।

भाष्यकारस्तु भूवादीनां वकारोऽयं मङ्गलार्थः प्रयुज्यते इति। माङ्गलिकः आचार्यः महतः शास्त्रौघस्य मङ्गलार्थं वकारमागमं प्रयुङ्क्ते। मङ्गलादीनि मङ्गलमध्यानि मङ्गलान्तानि हि शास्त्राणि प्रथन्ते वीरपुरुषकाणि च भवन्त्यायुष्मत्पुरुषाणि चाध्येतारश्च मङ्गलयुक्ताः यथा स्युरिति। धातुसंज्ञायां वादिपाठेन एतदुपपन्नं भवति। एवं सति पाठेन धातुसंज्ञायां समानशब्दप्रतिषेधः इति वचनेन धातुसंज्ञायां समानशब्दानां प्रतिषेधं करोति। उदाहरणे या इति धातुः या इत्याबन्तश्च, वा इति धातुः वा इति निपातः, नु इति धातुः नु इति प्रत्ययश्च निपातश्च, दिविति धातुः दिविति प्रातिपदिकं च एषां सर्वेषां धातुसंज्ञा भवति न वा इति प्रश्ने धातोरिति तव्यदादीनामुत्पत्तिः प्रसज्येत। यथा दिवं पश्यति इति बाह्यक्रियापेक्षे कर्मणि द्वितीया तथा तव्यदादयोऽपि स्युरिति। अस्मिन्नवसरे भाष्यकारेण क्रियाविषये प्रतिपादितं साधने तव्यदादयो विधीयन्ते साधनं च क्रियाया इति। क्रियाभावात्साधनाभावोऽपि भवति। एवं साधनाभावात्सत्यामपि धातुसंज्ञायां तव्यदादयो न भविष्यन्तीति। अत्र च भाष्ये साधनं भावोपलक्षणम्।।

अथ का नाम क्रिया - ईहा, का पुनरीहा? चेष्टा, का पुनः चेष्टा? व्यापारः इति भाष्यवचनम्। ईहा इत्यस्य ईहा चेष्टाशब्दयोरन्यत्र व्यापारविषय-वचनत्वेऽपि इह व्यापारमात्रवचनत्वं बोद्धव्यम् इति कैयटेन प्रदीपे निरूपितम्। क्रिया नाम इयं अत्यन्ताऽपरदृष्टा अशक्या पिण्डीभूता निदर्शयितु यथा गर्भेऽनिर्लुठितः। साऽसावनुमानगम्या इत्युच्यते। यथा

परमाणवः पिण्डीभूताः उपलभ्यन्ते न केवलाः, एवं पिण्डीभावात् क्रिया न प्रत्यक्षेत्यर्थः। लौकिकोदाहरणेन स्पष्टीक्रियते - यथा कुक्षिस्थो गर्भोऽप्रत्यक्षस्तथा क्रिया इति। अथवा निर्गतः कुक्षेर्गर्भः प्रत्यक्षो, नैवं क्रियेति वैधर्म्येण दृष्टान्तितम्। क्रिया कथं अनुमानगम्या इति प्रश्ने समाधानं च यथा सर्वेषु साधनेषु सन्निहितेषु कदाचित्पचतीत्येव भवति। कदाचिन्न भवति। अत्र यस्मिन्साधने सन्निहिते पचतीत्येतद्भवति सा नूनं क्रिया भवतीति। पचादीनां करोतिना सामानाधिकरण्यात् पचादयः क्रियावचना भवन्ति। यथा किं करोतीति प्रश्ने पचति इति उत्तरं तथा किं करिष्यतीति प्रश्ने पक्ष्यति, किमकार्षीदिति प्रश्ने अपाक्षीदिति उत्तरस्य सर्वसम्मतत्वात्। क्रियावचने उपसर्गप्रत्ययप्रतिषेधः इति वचनेन भाष्यकारेण क्रियावचने धातावुपसर्गप्रत्यययोः प्रतिषेधः क्रियते। तथा च कथमेतेषां उपसर्गप्रत्यययुक्तानां धातूनामर्थबोधः इति चेत् सङ्घातेनार्थगतेः इति वचनेन सङ्घातेन सप्रकृतिकेन सप्रत्ययेन सोपसर्गेण च अर्थो गम्यते इति भाष्यकारस्य मतम्।

प्रत्ययार्थस्याऽव्यतिरेकात्प्रकृत्यन्तरेषु इति वचनेन धातुरेव क्रियामाहेति पचति पठति इत्यादौ प्रकृत्यर्थोऽन्यश्चान्यश्च, प्रत्ययार्थः सैव भवति इत्युक्त्वा प्रकृत्यर्थो भिद्यते परन्तु प्रत्ययार्थः सैव भवतीति निरूपितम्। धातोश्चार्थाऽभेदात्प्रत्ययान्तरेषु इति वचनेन पङ्क्तिः, पचनं, पाकः इत्यादौ प्रकृत्यर्थः एक एव प्रत्ययार्थः भिन्नः इति पक्षोऽपि प्रदर्शितः। प्रपचति इत्युदाहरणे क्रियाविशेषकः उपसर्गः इति वचनेन पचतीति क्रिया गम्यते, तां प्र इति उपसर्गः विशिनष्टि इति समाधानं च।।

अन्ते च कारकाणां प्रवृत्तिविशेषः क्रिया इति प्रतिपादितम्। सर्वा प्रवृत्तिः प्रवृत्त्यन्तरादिभद्यते इत्यस्त्येव सर्वस्याः क्रियात्वम्।

भाष्यकारमतानुसारमेव दार्शनिकेन वैयाकरणेन भर्तृहरिणा वाक्यपदीये क्रियास्वरूपं प्रतिपादितम्।

यावत्सिद्धमसिद्धं वा साध्यत्वेनाभिधीयते।
आश्रितक्रमरूपत्वात्सा क्रियेत्यभिधीयते।।
गुणभूतैरवयवैः समूहः क्रमजन्मनाम्।
बुद्ध्या प्रकल्पिताभेदः क्रियेति व्यपदिश्यते।। इति।।

श्रीकृष्णावतारकथास्तोत्रम्

Śrīkṛsnāvatārakathāstotraṁ
(A short devotional lyric)

Dr. K.H. Subrahmanian

A very short devotional lyric in Sanskrit is brought here to the notice of all Sanskrit lovers. The name of the poet and the name of the poem are still obscure. This title is given by the present writer following the poet's mind as envisaged in the last verse of this beautiful composition. It is thus:- "स्तोत्रं कृष्णकृतावतारविषयं..."

These 13 verses were published in the *Tali Temple Kalasam Souvenir* January 1977, (see pp. 121-123) in Malayalam characters. It was brought out by the late Vidvan C.P. Kṛṣṇan Elayat, a great Sanskrit scholar and writer. Sri. Elayat had given the title as "Śrīmad Daśama-dvadaśasloka" and given a short Malayalam commentary giving only the gist of each verse. There is also a simple mention (Ibid. p.123) that the manuscript of this lyric was in the possession of Rajasri Ceriya Kunhunni Raja. Sri. Elayat has not given any information about the receipt of the manuscript neither by him nor by Dr. Kunhunni Raja. As an introduction to the poem Sri. Elayat has written just

two sentences in Malayalam. He has said that here a devotee is narrating the story of Bhāgavata Daśamaskanda i.e., Srikṛsnacarita - in 12 stresses and that, considering the stories narrated here and the style of the poet, this looks like a composition by "Kṛsnanattam Taṁpuran". But he has not tried to establish this argument. It is assumed that these verses were written by one of the members of the Royal family of Calicut.

The Śārdūlavikrīdīta verses stand in good stead here showing the poet's skill and devotion. In 12 beautiful verses he has very beautifully narrated the whole story of Srikṛṣṇa's incarnation. All the 12 verses end with "कृष्णोऽनिशं पातु वः." The last verse in the form of फलस्तुति says that devotion of Lord Srikṛṣṇa will also bring the poet's skill to the devotee. The poet has also mentioned here that this composition was possible only due to his devotion to the Lord. By summarising the whole story of Kṛṣṇavatara in 12 verses the unknown poet has done a wonderful job. Kerala has enriched the Sanskrit Literature in all its fields. But special mention is to be made about the Kerala contribution to the devotional lyric in Sanskrit. We have the greatest poets like Śrī Saṅkara, Vilvamaṅgala, Melpattūr Nārāyaṇa Bhatta and many other Sanskrit poets. Here we have another small but beautiful contribution by a Kerala poet to the devotional stream of poetry in Sanskrit.

भूपालच्छददुष्टदैत्यनिवहैर्भारातुरां दुःखितां
भूमिं दृष्टवता सरोरुहभुवा सम्प्राथितिः सादरम्।
देवो भक्तदयानिधिर्यदुकुलं शेषेण साकं मुदा
देवक्याः सुकृताङ्कुरः सुरभयन् कृष्णोऽनिशं पातु वः।।१।।

जातः कंसभयाद्व्रजं गमितवान् पित्रा शिशुः शौरिणा
साकं पूतनया तथैव शकटं वात्यासुरं चार्दयन्।
मात्रे विश्वमिदं प्रदर्श्य वदने निर्मूलयन्नर्ज्जुनौ
निघ्नन्वत्सबकाघनामदितिजान् कृष्णोऽनिशं पातु वः।।२।।

ब्रह्माणं भ्रमयंश्च धेनुकरिपुन्निर्मर्दयन् कालियं
पीत्वाग्निं स्वजनौघघस्मरशिखं निघ्नन् प्रलम्बासुरम्।
गोपीनां वसनं हरन् द्विजकुलस्त्रीणां च मुक्तिप्रदो
देवेन्द्रं दमयन् करेण गिरिधृक् कृष्णोऽनिशं पातु वः।।३।।

इन्द्रेणाशु कृताभिषेक उदधेर्नन्दं तथा पालयन्
क्रीडन् गोपनितम्बिनीभिरभितो नन्दस्य मुक्तिं दिशन्।
गोपीहारकशङ्खचूडमदहन्निघ्नन्नरिष्टासुरं
केशिव्योमनिशाचरौ च बलिनौ कृष्णोऽनिशं पातु वः।।४।।

अक्रूराय निदर्शयन्निजवपुर्निर्णेजकं चूर्णयन्
कुब्जां सुन्दररूपिणीं विरचयन् कोदण्डमाखण्डयन्।
मत्तेभं विनिपात्य दन्तयुगलीमुत्पाटयन्मुष्टिभि
श्चाणूरं सहमुष्टिकं विदलयन् कृष्णोऽनिशं पातु वः।।५।।

नीत्वा मल्लमहासुरान् यमपुरीं निर्वर्ण्य दुर्वादिनं
कंसं मञ्चगतं निपात्य तरसा पञ्चत्वमापादयन्।
तातं मातरमुग्रसेनमचिरान्निर्मोचयन् बन्धना-
द्राज्यं तस्य दिशन्नुपासितगुरुः कृष्णोऽनिशं पातु वः।।६।।

हत्वा पञ्चजनं मृतं च गुरवे दत्त्वा सुतं मागधं
जित्वा तौ च सृगालकालयवनौ हत्वा च निर्मोक्षयन्।
पातालं मुचुकुन्दमाशु महिषीरष्टौ स्पृशन् पाणिना
तं हंसं डिभकं निपात्य मुदितः कृष्णोऽनिशं पातु वः।।७।।

घण्टाकर्णगतिं वितीर्य कलधौताद्रौ गिरीशाद्वरं
विन्दन्नङ्गजमात्मजं च जनयन् निष्प्राणयन् पौण्ड्रकम्।
दग्ध्वा काशिपुरीं स्यमन्तकमणिं कीर्त्या स्वयं भूषयन्
कुर्वाणः शतधन्वनोऽपि निधनं कृष्णोऽनिशं पातु वः।।८।।

भिन्दानश्च मुरासुरं च नरकं धात्रीं नयन् स्वस्तरुं
षट्साहस्रयुतायुतं परिणयन्नुत्पादयन्नात्मजान्।
पार्थेनैव च खाण्डवाख्यविपिनं निर्दाहयन् मोचयन्
भूपान् बन्धनतश्च चेदिपरिपुः कृष्णोऽनिशं पातु वः।।९।।

कौन्तेयेन च कारयन् क्रतुवरं सौभं च निघ्नन् नृगं
खातादाशु विमोचयंश्च विविदं निष्पीडयन् वानरम्।
छित्त्वा बाणभुजान् मृघे च गिरिशं जित्वा गणैरन्वितं
दत्त्वा वल्कलमन्तकाय मुदितः कृष्णोऽनिशं पातु वः।।१०।।

कौन्तेयैरुपसंहरन् वसुमतीभारं कुचेलोदयं
कुर्वाणोऽपि च रुक्मिणं विदलयन् सन्तोषयन् नारदम्।
विप्रायाशु समर्पयन् मृतसुतान् कालिङ्गकं कालयन्
मातुः षट्तनयान् प्रदर्श्य सुखयन् कृष्णोऽनिशं पातु वः।।११।।

अद्धा! बुद्धिमदुद्धवाय विमलज्ञानं मुदैवादिशन्
नानानाकिनिकायचारणगणैरुद्बोधितात्मा स्वयम्।
मायां मोहमयीं विधाय विततामुन्मीलयन् स्वं कुलं
देहं चापि पयस्समुद्रवसतिः कृष्णोऽनिशं पातु वः।।१२।।

फलश्रुतिः

कृष्णाङ्घ्रिद्वयभक्तिमात्रविगलत्सारस्वतश्लाघकैः
श्लोकैर्द्वादशभिः समस्तचरितं सङ्क्षिप्य सम्पादितम्।
स्तोत्रं कृष्णकृतावतारविषयं सम्यक् पठन् मानुषो
विन्दन् कीर्तिमरोगतां च कवितां विष्णोः पदं यास्यसि।।

Book Reviews

Insights into the Bhagavadgīta

by

Vimala Thakar

Motilal Banarsidass, 41 U.A. Bangalow Road,
Jawahar Nagar, New Delhi - 110 007.

First Edition : 2005

Pages : 374 Price : Rs. 495/-

The book under review - *Insights into the Bhagavadgīta* is a collection of a series of lectures delivered by Vimala Thakar on the *Bhagavadgīta* to a group of Italian yoga teachers. Vimalaji has commented only on the first twelve chapters of the *Gītā*. In Vimalaji's opinion the *Gītā* is the song life. The book is not a property of the Hindus, but it has a universal message.

Vimalaji has tried to find out the true message of the book. The insights into it reveal many new ideas of the message. The readers of the book may get an idea of the essence of the undivided wholeness of human life. Vimalaji comments rightly on the purpose of the *Gītā* as it is to enable a person to get acquainted with the outer and appreciate the inner, use the outer path and system for the sake of the inner. It creates the awareness of the necessity of growing into the state of consciousness of yoga. She defines yoga as a spontaneous inner equipoise and outer

balance which relationships require. The chapter of the books are on yogas of different kinds. The last one is titled as "Yoga of Devotion" (Bhakti Yoga). Devotion is the highest yoga which leads the devotee to the tension-free and fruitful life.

On the whole, the book will be beneficial to those who want to understand the true message of the *Gītā* and to put the teachings into practice in day to day life so that they may be able to make this life fruitful. I am sure that seekers of insights into the *Bhagavadgītā* will receive this book wholeheartedly.

Prof. R. Vasudevan Poṭṭi

"Exigesis on Bṛhadāraṇyaka"

Sureśvara's Vārtika on Śārīraka Brāhmaṇa

Edited, translated and annotated by

Shoun Hino and K.P. Jog

Published by

Motilal Banarsidass, 41 U.A. Bangalow Road,
Jawahar Nagar, New Delhi - 110 007.

First Edition : 2005

Pages : XIV + 489 Price : Rs. 795/-

Bṛhadāraṇyaka Upaniṣad is the longest and one of the oldest Upaniṣads. It contains philosophical speculations in conformity with a rigorous performance of rituals. The numerous discussions of teachers, pupils and scholars in

the upaniṣad make an interesting reading. The vedic form of the Sanskrit language and the symbolic presentation of ideas make the upaniṣad a little difficult to be understood even by Sanskrit scholars. Śrī Śaṅkara, the Kerala-born famous exponent of Advaita of 8th century A.D., interpreted it and his Bhāsya is helpful in grasping the vedāntic principles. However, several contexts in the upaniṣad need further descriptions to be understood properly by those who are not familiar with the vedic tradition. Sureśva, an illustrious disciple of Śaṅkara, composed a Vārttika, a hermeneutical treatise, on the Bhāsya.

The book under review is the English translation and notes by Shoun Hino and K.P. Jog on a portion of Sureśvara's Vārttika. The Vārttika on Śārīraka Brahmaṇa, B.U. 4.4, is treated in it. The lucid translation makes that part of the upanisad intelligible to an ordinary student. The book is the concluding volume of 12 volume Advaita Tradition Series.

Sureśvara is at his best in the interpretation of B.U. 4.4 and the Bhāsya dealing with a very significant stage in the transmigratory life of a seeker of the Brahman. The seeker in this stage has a continued effort to become free from all pursuits in life so that, before what the world knows as death, he becomes a better padavid, the knower of the ultimate.

The book is recommended for reading by lovers of Indian Philosophy, especially Advaita.

Dr. G. Gangadharan Nair

"Scientific Scrutiny of Vedic Tradition"

Rituals, Mantras and Science
An Integral Perspective

by

Jayant Burde

Published by

Motilal Banarsidass, 41 U.A. Bangalow Road,
Jawahar Nagar, New Delhi - 110 007.

First Edition : 2004

Pages : XXI + 262 Price : Rs. 395/-

The book undr review, *Rituals, Mantras and Science – An Integral Perspective,* is eleventh in the series of *India's Scientific Heritage* edited by a panel headed by Dr. B.M. Singhvi. The author Jayant Burde states that Frit Staal's treatise, *Ritual and Mantras: Rules without Meaning,* was the most important stimulus which motivated him to write this book. Staal shows in his book that there was a science of rituals and mantras in ancient India. His work is confined to Vedic rituals whereas Burde's volume analyzes the structure of the contemporary rituals sourced from the Vedas, Puranas and Tantra. There are a few areas of disagreement which have made Burde take a different route. Burde integrates religious rituals with rituals in general, pathological (compulsive) rituals and animal rituals. He presents a general theory of rituals which unifies all types of ritual activities. The book discusses non-science, science and pseudo-science to show how the scientific knowledge of different types including those related to supernatural powers and Siddhis, which the ancient Indian texts are believed to contain, can be categorized appropriately.

The book is divided into three parts

1. Religious Rituals,
2. Analytical Tools,
3. Rituals and Science.

The first part has chapters on (1) Vedic and Ancient India, (2) Rituals and Mantras, (3) Tantra and Yoga. The second part contains the following chapters: (1) Knowledge, (2) Science, (3) Meaning and Interpretation, (4) Structure, (5) Rituals in general. The third part consists of chapters on (1) Language, (2) Music, (3) the Structure of Religious Ritual, (4) Major Religious Rituals, (5) Mantras and Language, (6) the Interpretation of Rituals, (7) Science, Non-Science and Pseudo-Science, (8) the Science of Ritual.

Distant past of human inhabitation is shrouded in mystery. Usually historical books show only a guessed side of the truth resulting from the author's "wishful thinking". When we chance to see some other side, we may be surprised to concur with the view 'history is bunk'. The present reviewer is stirred to make this remark when he sees the dependence of the author on distorted history in his treatment of Aryans in India and Indo-European languages.

Since we live in the modern society of science and technology, we have to seek scientific basis for any traditional custom to adore it. From this point of view, the book under review is a welcome attempt. It helps one to refrain from dismissing the Indian traditional practices as unscientific.

Academicians interested in Indian tradition will be much benefited by reading this scholarly book.

Dr. G. Gangadharan Ṅair

National Resurgence in India

Published by

Bharatiya Vichara Kendram
Samskriti Bhavan, G.P.O. Lane
Thiruvananthapuram.

2005

Pages : 296 Price : Rs. 400/-

The present volume is the proceedings of the Orientation course on 'Research for National Resurgence' organised by Bharatiya Vichara Kendra, Thiruvananthapuram.

The course was focused on the following topics:

1. India's Heritage–Foundations for future research
2. Research Methodology in Social Sciences and History.
3. Research perspectives in selected areas.

Vice Chancellors of Kerala Universities, Senior Professors, eminent Educationalists, Historians and Scientists from various research laboratories from all over India attended, presented papers and took part in the deliberations.

Research and investigations in any subject, be it Science, Humanities, Arts, Architecture or Philosophy require certain methods to be followed. Ultimate analysis

of these methods shows that there are certain basic principles which are essentially the same for any subject.

In this volume there are 31 papers in various areas presented by scholars who are actually carrying on research in various fields. They present realistic and valuable suggestions meant for those who are engaged in research in various fields such as Science, Humanities etc.

The various papers presented by experts in the respective fields are basically focused on India's past achievements in Mathematics, Basic Sciences etc. These papers amply testify that India was great not only in Spirituality but also in Science, technology, humanities etc. Much of our urgent task should be to compare our work with modern developments in the world.

The most important feature of the Orientation Course, apart from its academic interests, is its exposition of the highest scholastic tradition of our country. Our ancient language Sanskrit is the richest respository of Indian knowledge and wisdom of all branches of learning including Science and Technology. A survey of the papers presented in the proceedings stating the present status and the development when compared with the developments in other parts of the world will help us to evaluate our achievements. For e.g.: It is indeed astonishing that Kaṇāda in 6th century B.C. composed Vaiśeshika Sūtras, proposed the atomic theory though not based on modern scientific methods or laboratory experiments. It is note-worthy that it was only in the 18-19th centuries that an Englishman named Dalton came out with Atomic theory in the west.

The same story can be told about Kapila (7th B.C) and Sankhya Sutras in which he proposed a theory for the creation of the Universe.

These are but two examples where early Indians had put forward various scientific theories by metaphysical contemplation alone.

Resurgence is the urgent need of the time and Bharatiya Vichara Kendra has to be complimented for organising such a purposeful course. This volume will curtainly be a welcome guide for both research scholars and guides in pursuing research that will contribute to the national resurgence. The proceedings, in my opinion, would enjoy a wide readership.

Dr. K.P. Rajappan

Encountering Kali

In the Margins, at the Center, in the West

Edited by

Rachel Fell Mc Dermott

Jeffrey J. Kripal

Motilal Banarsidass Publishers Private Limited
New Delhi
2005

Pages : 321 Price : Rs. 250/-

Encountering Kali is a sharp and challenging book edited by Rachel Fell Mc. Dermott, Associate Professor of Asian and Middle Eastern Cultures at Barnard College, and

Jeffrey J. Kripal, Associate Professor in Humanities at Rice University. This book describes Kali, the most exciting and most controversial of all Hindu deities and is the starting point for the new century of encountering Kali. The peculiarity of this book is that in this, the scholarly interest in Kali is on the rise. The cross cultural interpretation of Kali is the most attractive feature here.

The book *Encountering Kali* is divided into two parts. Part - I consists of the description of Kali in the texts and contexts of South Asia. Articles connected with the Sakta devotionalism, domestication of the goddess, values and Tantric power of Kali, the terrific form of Kali and Kali-Mayi myth are included in this part. In the second part of the book Kali is pictured in western settings and discourses. Here Kali can be seen in colonial and non-colonial imagination. Articles on the psychoanalytic tradition of Kali, Sakti and society in contemporary post-colonial Trinidad, tracing Kali through time, space and culture and Kali and the Hindu goddess on internet are also included in this part. In the Appendix are given documentary film and video resources for teaching on Kali. Select bibliography and an index of the names are also available in this book.

On the whole, the book *Encountering Kali* is the result of research done by modern scholars. Imagining and reimagining Kali in the twentieth century is the main feature of the book and this book no doubt will help in knowing much about Kali.

Dr. L. Suneetha Bai

Between East and West

From Singularity and Community

by

Luce Irigaray

Trans. Stephen Pluhacek

New Age Books, A - 44 Naraina Phase - 1
New Delhi - 110 028

Pages : XIV + 147 Price : Rs. 125/-

Between East and West by Luce Irigaray is a lucid account of the significance of Eastern Yogic tradition in human life. The author stresses the importance of breathing thus: "Thanks to the mastery of breath, a surplus of life can be brought to the body, modifying its metabolism, its nature, its inertia. The human being can transfigure it, transubstantiate it, overcome a part of its heaviness." Irigaray observes that the western man has neglected, even forgotten this ability. A cultivation of breathing maintains life and health better, avers the author.

In this world of crisis and threat, Irigaray considers two gestures necessary: "....to reground singular identity and to reground community concentration." She also contends that to break chains, to reopen prisons, to unveil lies and illusions, we must start again from the first and last gesture of natural and spiritual life: to breathe by onself.

Dr. V. Nithyanantha Bhat

Meditation without Gurus

by

Clark Strand

New Age Books, A - 44 Naraina Phase - 1
New Delhi - 110 028

Pages : XV + 167 Price : Rs. 195/-

Meditation without Gurus by Clark Strand is a hand-guide to practice of meditation. Strand here approaches meditation in a different way and explains how to make meditation part of our life, without the complication of gurus and mantras. Strand believes that one should treat meditation as "a kind of hobby, not as a neurotic occupation or a job." It requires one "to maintain a spirit of lightness and friendliness" with regard to what one is doing. Meditation ought to be a time "when you can occupy your mind with something for its own sake." The book is divided into three parts – "Getting Started", "Getting Settled" and "Getting Together". "The Proper Way to Breathe", "Body and Mind", "Where to Meditate", "The Myth of Silence", "Concentration", "Sharing with People", "Journey to the East", "Meditation without Gurus" are some of the topics discussed under these sections. This well-written book will be of interest to those who seek to know the ways of meditation.

Dr. V. Nithyanantha Bhat

Dīpaśikhā

by

Dr. K.H. Subramanian

Published by

Kairali Books, Room No. 7, V.P. Building
South Bazar, Near Amani Auditorium, Kannur.

2004

Pages : 116 Price : Rs. 75/-

Dīpaśikhā is a collection of essays on different topics connected with Sanskrit literature. This book consists of nineteen essays, all of them original and informative. These essays are of different categories as: 1. Essays relating to the history and culture, 2. Essays on Rhetorics, 3. Essays on Indian Society as Reflected in Sanskrit Literature, 4. Essays on the connection between literature and music with special reference to Sanskrit and 5. Essays on Sanskrit poets and their works.

This book is very useful to students of Sanskrit literature. It also helps the Sanskrit teachers as a reference book.

Dr. L. Suneetha Bai

> *The saint can only show you the way. The journey is always yours.*
>
> — *Sri Narayana Guru*

Sukṛtīndra Oriental Research Institute
Kuthapady, Thammanam, Kochi - 682 032, Kerala, India

Back numbers of the journal are available for Rs. 75/- each

Vol. I. No. 1. Special issue on Temple Arts and Architecture.

Puranas", "The Salagrama",

His Philosophy", "Rudraksam",
Vocables in Konkani" etc.

erala as codified in the Text

ogy in Agamas and Samhitas",
ala", "Palanquin Through the

Ideal Society", "Architectural
of Bhaskaracarya" etc.

oncerning the Universe, Space
Religious Dialogue for a Global

hva Philosophy", "Temple

orld in Dvaita of Madhva",
a" etc.

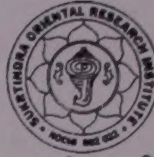
– A Gita Perspective",

dern Science", "Faith",

V
of
lia's Gifts to the World
ophy" etc.

Or
ment, postage extra.

Regd. No. KERBIL/1999/1650



SUKṚTĪNDRA ORIENTAL RESEARCH INSTITUTE

Kuthāpāḍy, Thammanaṁ, Kochi - 682 032
Kerala, India

Sukṛtīndra Oriental Research Institute is a research foundation registered under the Travancore Cochin Literary Scientific and Charitable Societies Registration Act (Regn. No. ER7 of 1972). The **Chief Patron** of this Institute is **His Holiness Śrīmat Sudhīndra Tīrtha Swāmiji,** Head of Kāshi Maṭh Sansthān, Vārānasi.

The main objective of this Institute is to promote the study and research in Oriental learning, in particular Indological subjects like Sanskrit, Indian Culture, Literature, History, Philosophy, Arts and Architecture and so on. The Institute is a Research Centre recognised by the University of Kerala and Mahatma Gandhi University. It has a library containing rare books, and several palm-leaf manuscripts in Sanskrit. Its activities include offering diploma courses in Sanskrit and Vāstuvidyā, taking up research projects, conducting seminars (state-wide as well as national) on Indological subjects, publication of books and research journal.

For further details, contact
Hon. Director

Printed and published by Dr. V. Nithyanantha Bhat, Sree Niketan, Jew Street, Ernakulam, Kochi - 682 035 at Sukṛtīndra Oriental Research Institute, Kuthāpāḍy, Thammanaṁ, Kochi - 682 032, Kerala, India. Printed at Pai & Co, Printing Division, Jew Street, Kochi - 682 035. Editor : Dr. V. Nithyanantha Bhat